

# THE ARCHITECTURAL REVIEW

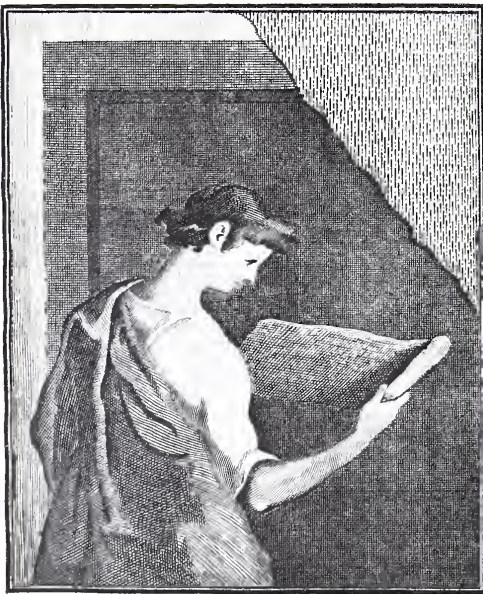


VOLUME

JAN-JUNE.

EFFINCHAM HOUSE ARURDEL ST STRAND LONDON





THE J. PAUL GETTY MUSEUM LIBRARY









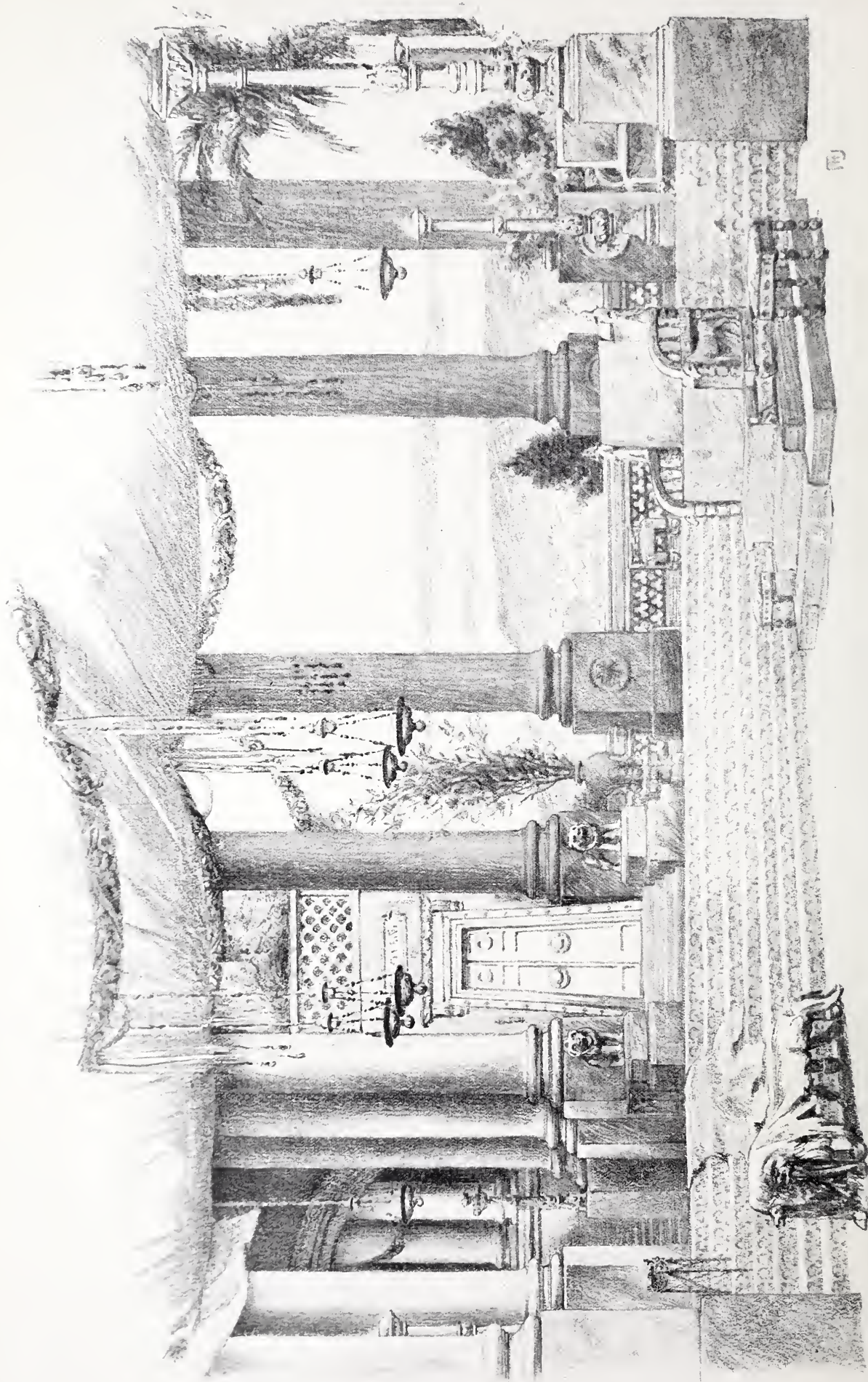


*Am J. Hadwick  
Butehly*



Digitized by the Internet Archive  
in 2018 with funding from  
Getty Research Institute





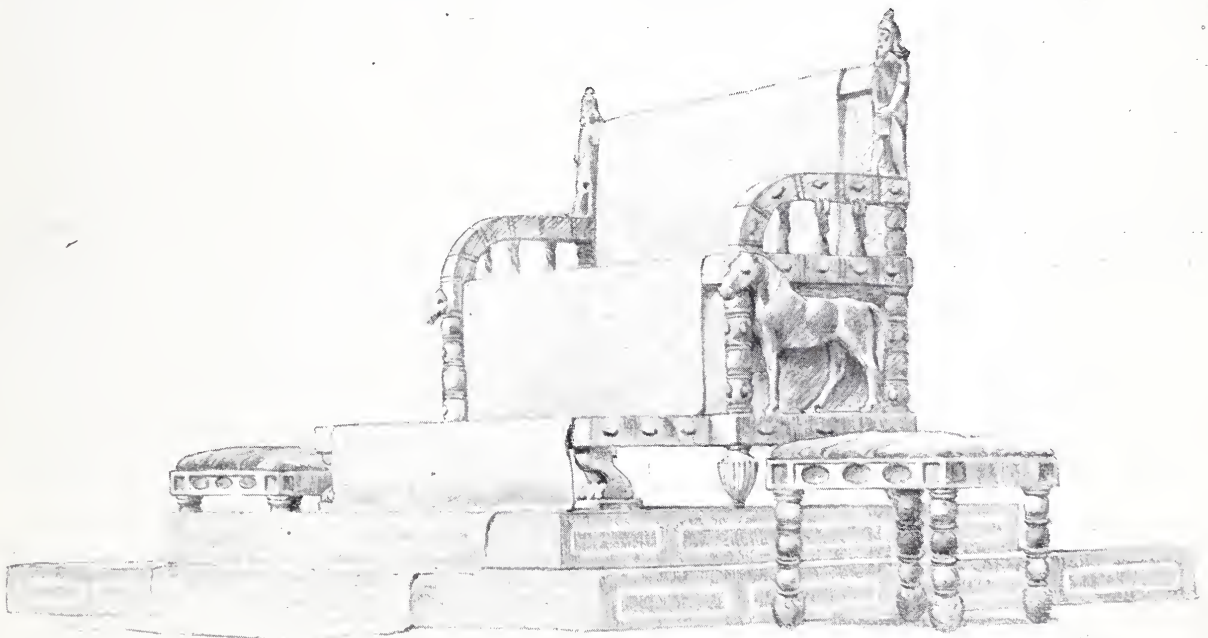
"HEROD" AT HER MAJESTY'S THEATRE: THE SCENE FROM THE CENTRE OF THE HOUSE. DRAWN BY F. HAMILTON JACKSON, R.B.A.



**A**RT AND ARCHITECTURE ON THE STAGE: "HEROD" AT HER MAJESTY'S THEATRE. BY R. PHENÉ SPIERS, F.R.I.B.A., F.S.A., WITH ILLUSTRATIONS BY F. HAMILTON JACKSON, R.B.A.

THE tendency in the last few years to build up the scenes in a play and to dispense with hanging scenery and side-pieces has resulted in the adoption of a single scene in Her Majesty's Theatre, the only variation being the nature of the light, by which both foreground and background are illuminated as the play proceeds. The development in electric lighting and the

There is, as we have said, only a single scene throughout the play, and this is described as the great reception hall (probably one of the two very large and beautiful apartments referred to later on) at the entrance to the private apartments in Herod's palace at Jerusalem. We are afraid it would tax the ingenuity of any architect of the present day to design on paper any plan which would work out in accordance with the various features set forth in the scene displayed; and the difficulty of the task is increased from the fact that, in consequence of the immense height of the columns (supporting, we presume, a roof of some kind), we are unable to decide what the columns carried and the nature of the ceiling; we are not even gratified with the sight of the capitals—the one



THE THRONE: DRAWN BY F. HAMILTON JACKSON, R.B.A.

complete control which it is now possible to obtain in its employment throughout the stage have been taken advantage of by Mr. Tree in his representation of Mr. Stephen Phillips' play of "Herod," so that we come away with the impression that it is not one but many scenic effects which have passed before our eyes. We recollect that some years ago Professor Von Herkomer, in his small theatre at Bushey, showed how it was possible by artificial light to obtain many of those effects which it was thought nature alone could produce; and we retain still a vivid recollection of the scene in which the Professor himself, clad in sheepskin clothing, standing on a ridge against the sky from which the sun had just set, presented the same beautiful effects as those that gladden the eyes of every observant artist at sunset.

feature which conveys more to an architect than all the endless glowing accounts given by the historians of past times of the magnificence of the buildings they are describing and the wealth in marbles and gold which they display.

From the description given of the scene we learn that the palace built by Herod\* was erected near the north western angle of the higher hill—viz. Sion; and we assume that the range of buildings seen through the cipollino marble columns in the distance is the Temple built after the Captivity, and of which so graphic an account is given by Ezekiel that Messrs. Perrot and Chipiez have based their conjectural restoration on it. The description

\* Josephus says, "He also built himself a palace in the upper city containing two very large and most beautiful apartments, to which the holy house itself could not be compared."



## “Herod” at Her Majesty’s Theatre.

continues: “In the absence of existing local remains or more particular description, the artist has worked on these hints of Josephus and on our knowledge of the complete extent to which the public architecture of Syria had before this time become assimilated to that of Greece and Rome. The enormous remains of Baalbec and Palmyra are still extant to illustrate the fashions of building in this part of the Roman world under the Empire; and it is certain that from the style of these ruins the Herodian architecture in Palestine will not have greatly differed.” As a matter of fact, the artist who designed the scene has not found it necessary to draw much upon the remains of either Baalbec or Palmyra, but the suggestion that Herod’s architecture was Roman, and not dissimilar from that of either of these cities, is, we think, an error. The earliest Roman works in Palmyra were not commenced till after the year 130 A.D., when Hadrian conquered the city; those in Baalbec were founded by Antoninus Pius after 138 A.D., and the two great temples (of one of which—the temple of Jupiter—about two-thirds remains erect) were built towards the close of the century; in other words, about two centuries

under Augustus, reached its culmination under Hadrian, and was already in full decadence in the latter half of the second century of our era. With the exception of Pointed Gothic architecture



MARIAMNE: MISS MAUD JEFFRIES. *Photo Langflier, Ltd.*

exist between them and Herod’s work. In those two centuries the Roman Imperial style of architecture—that which spread eventually to Syria and North Africa—received its first development



HEROD: MR. TREE.

*Photo Langflier, Ltd.*

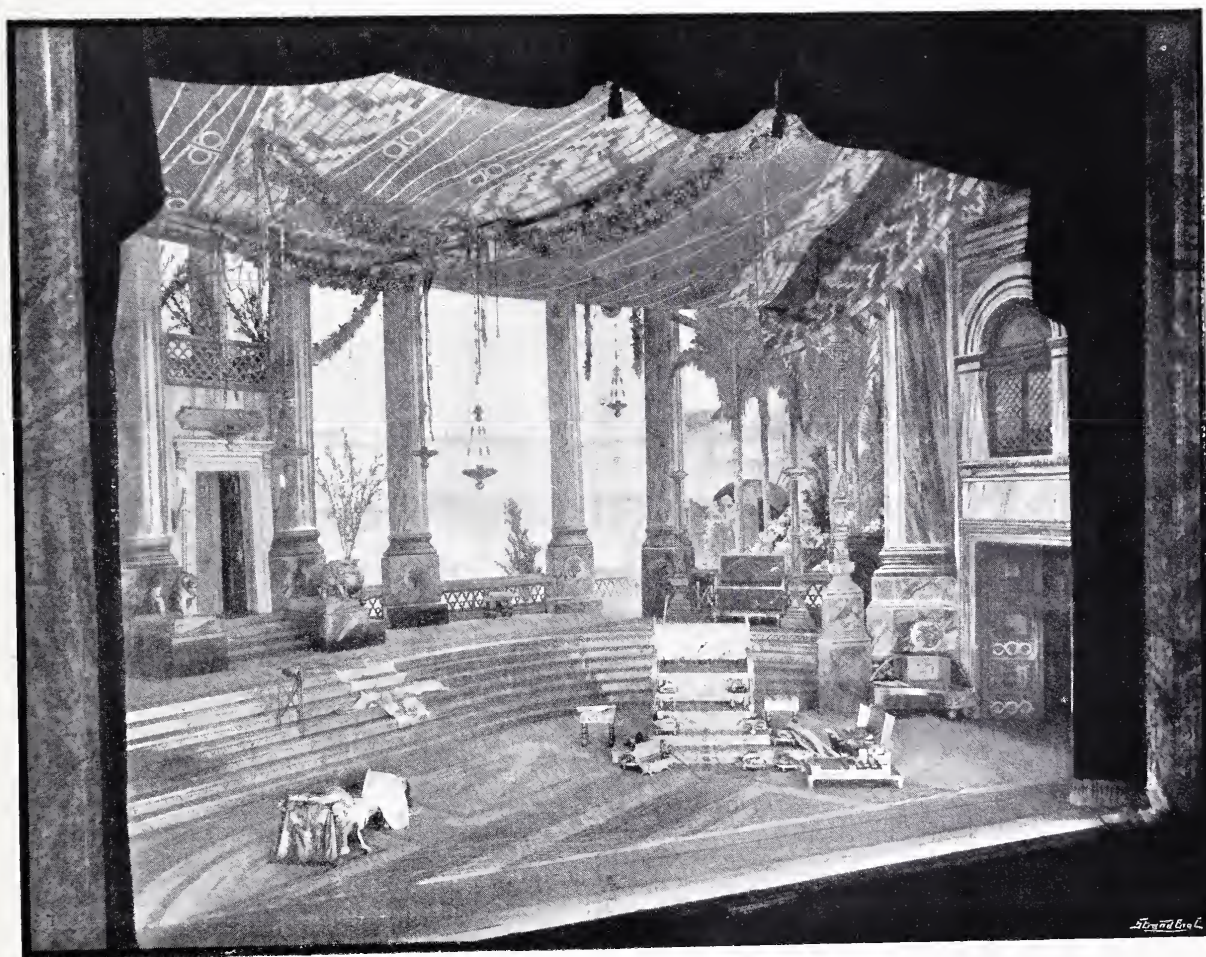
in France and England in the twelfth and thirteenth centuries, no ancient style was ever so rapidly developed as that of the Roman Imperial style; and it would be as reasonable to give a representation of Salisbury Cathedral as a background to the advent of William the Conqueror in England as to utilise the architecture of either Palmyra or Baalbec in illustration of Herod’s work in Palestine. In the temples which Herod built in Samaria (Sebaste) and Caesarea\* in honour of the Roman Emperors it is possible that their models were taken from those which in the first two centuries before Christ were built in Rome; but in the works undertaken after Mariamne’s death—viz. the Temple of Jerusalem, which he built to conciliate the Jews, and the temple which he built at Si’a in the Haram and dedicated to Baalsamin—there is no suggestion of Roman influence, except, perhaps, in the Corinthian capitals, specially mentioned by Josephus, of the Royal Cloister or Porticus, built on the walls of the south side of

\* As a matter of fact, Caesarea was also called Sebaste, but has now lost the title. Sebaste, or Sebastinch, is still the name given to Samaria.



the present Haram enclosure. Now of these buildings there are still some remains, and, taken in conjunction with the mosque of Hebron, the main walls of which were built by Herod for his own people, the Idumaeans, and following the clear description given by Josephus of Herod’s temple at Jerusalem, we are able to arrive at a safer conclusion as to the nature of his work than that suggested by the writer of the description of the scene at Her Majesty’s Theatre. Josephus describes the Temple as being “*built of stones that were white and strong, and each of their*

complete accordance with the magnificent sub-structure of Herod’s walls of the Haram enclosure, built in what is known as drafted masonry—that is, stones round the face of which a draft of about 2 inches wide has been worked with a chisel with eight points so as to obtain a fine joint, the centre left rough or only worked with a pick. This was not the Roman method of working masonry, and herein probably we have the solution of the problem as to the source of Jewish architecture. The first temple built by Solomon we know was erected by Phœnician masons sent by Hiram of Tyre. It is



THE SCENE, LOOKING TOWARDS THE PROMPT SIDE.

Photo Langier, Ltd.

*length was twenty-five cubits, their height was eight and their breadth about twelve.*” When he speaks of the columns of the cloister: “*The wall of the front (viz the inner front facing the enclosure) was adorned with beams resting upon pillars that were interwoven with it, and that front was all of polished stone, insomuch that its fineness to such as had not seen it was incredible, and to such as had seen it was greatly amazing.*” In both these descriptions he lays stress on the size of the stones employed, and on the proportions of the masonry. And this is in

probable that the second temple, built after the Captivity, was constructed by the same race, and Herod again employed them, if we may judge by Josephus’s account. We have spoken of the mosque at Hebron. The outer walls, 197 feet long by 111 feet wide externally, enclose a quadrangle, in the centre of this is the church and court built by the Crusaders about 1160–80 A.D., but the outer walls are Herodian, 8 feet 6 inches thick, the same as at Jerusalem. The walls are about 40 feet high, and above a plinth of about 15 feet in height the surface of the wall is broken by a series of pilaster-



strips projecting about 9 inches, each strip measuring about 5 feet. A simple ogee moulding crowns the wall, which is profiled round the pilaster-strips. Whether above this there was originally an architrave and cornice as in the south-east angle of the mosque at Damascus, is not known—probably not, because at Damascus the pilaster-strip is crowned by a cavetto capital which is not found at Hebron. The same system of decoration or breaking-up of the wall surface is supposed to have existed in the temple at Jerusalem, forming the exterior front of the great porticus or cloister to which we have referred, and the base of a similar pilaster-strip was found by the Palestine Exploration Fund's officers in a cellar at the north-west end of the wall of the sacred enclosure, and at the same level as the supposed floor of Herod's porticus. The wall at Hebron above the plinth is 25 feet high, the pilaster strip is 5 feet wide, the relative proportions being 1 to 5. If the work had been Roman instead of pilaster-strips we should have had pilasters with Corinthian capitals, and of the ordinary proportion of 1 to 10. One capital only of Herod's work remains in Jerusalem, that which is situated under Herod's Porticus, and which probably carried one of the great Corinthian columns of the centre aisle above. The bell is decorated with a series of narrow acanthus-leaves curving over at the top under the abacus, but with no volutes or tendrils rising under the angles. The temple of Baalsamin, at Si'a, illustrated by De Vogüé in his "*Syrie Centrale*," is preceded by a portico of two columns in-antis the capitals of which are decorated with a bust in the centre, acanthus leaves and twisted rope volutes at each angle, and other leaves below. Similar capitals have been found at Warka (Erech) in Mesopotamia by Loftus, and described as belonging to the works of the Parthian dynasty. Some of these capitals are in the British Museum.

Although Herod himself escaped, many of his followers were taken prisoners by the Parthians, and on their return may have introduced these features into Jewish work, the Jews having no architectural style of their own.

But we are wandering unconscionably from our subject—viz. the scenery at Her Majesty's. The scene represents the great reception-hall of Herod's Palace. On the left of the centre, and out of the central axis therefore, an arrangement diametrically opposed to the principle of axiality, which is the very essence of the Roman Imperial style, is the entrance to the private apartments of the king. We recognise in the doorway giving access to them our old friend the doorway of the north porch of the Erechtheum, to whom misery has apparently given strange bedfellows, for the bases and pedestals

of the columns on either side belong, and rightly so, to the most decadent period of Greek architecture. The doorway built towards the close of the fifth century B.C. belongs to the period of the highest perfection in Greek architecture, and by its proximity to the bases of the columns accentuates the coarseness of their mouldings. Farther on the left, between rows of columns, we perceive dimly what we may suppose to be the state staircase as shown in the drawing on page 9. In this passage the columns are raised on pedestals of different heights, which is not palatial; and for some unknown reason a great arch is shown above which is quite out of character with the trabeated, architecture of the palace, looks lop-sided, and is unnecessary. To the right, and between two of the great columns of what is presumably a portico or peristyle, is an archway of no architectural pretensions, and apparently the entrance of a tunnel, which may lead across the Tyropeon valley to Mount Moriah. To the extreme right is a small doorway with window over. Between this archway and the entrance to the private apartments we see through the other columns of the peristyle a portion of the sacred hill, Mount Moriah, with the temple and courts, the colonnades, and the castle called Baris to the right, and, beyond, the Mount of Olives, to which landscape we shall return again. In front of all these features is a flight of seven steps, extending from one side to the other of the stage, the steps being nearly parallel to the front of the stage on the left, and turning round in a curve towards the spectators on the right. The treads and rises of the steps are covered with brass, the bright polish of which must have given an exceptional brilliance to their appearance in ancient times. The chief accessories are the lions on either side of the entrance to the private apartments, which suggest a royal approach; a couch on the left of the stage, and the throne on the right, the design of which is apparently taken from Sargon's travelling chair on wheels. The Assyrian figures supporting the arms on each side of the seat should not have been reproduced in Herod's throne, seeing that the Assyrians were the traditional enemies of Judaea. The artist has also neglected to note that in Sargon's—as in fact in all Assyrian chairs—the legs, being wrought in beaten metal, are always square, and not turned as reproduced in the throne. The same mistake has been made in the stools and couch, in all of which cases the legs ought to have been what we call square-turned. In the last scene an independent canopy (not reproduced in our illustration) of good design standing over the throne gives more majesty to it. In consequence of the immense size of the columns decorating the reception hall, only the lower por-





THE GOLDEN DOOR TO THE KING'S APARTMENTS:  
DRAWN BY F. HAMILTON JACKSON, R.B.A.



tion of them is visible, and the capitals being masked by a velarium stretched across the hall we are as unable to judge of the architectural character of the hall as we should be of the stature and appearance of a man from his legs and half his body. From the fact that in the first and third acts only the oleander in the background is in blossom, we gather that in the second act we are passing through the winter. There is no difference, however, in the costumes worn, and we notice that the

actors are not cognisant of the bleak and cold north-east wind which must blow through the open portico. Although the winters in Palestine are not severe, the contrast between the heat of the summer and the chill of the winter renders some precautions necessary, and this was felt by the Mahometans who, in the seventh century, built the "Dome of the Rock" (better known as the Mosque of Omar) and the Mosque of Damascus with open colonnades, as they had been accustomed to do in Arabia. They soon found out

the necessity of enclosing the former with an outer wall, and in the latter of replacing the columns by piers and fitting them with doorways.\* The columns of the hall in the scene are reared on square pedestals, not found in Greece, but existing in Asia Minor at all events from the middle of the fourth century B.C.—an

\* See description of Mosque of Damascus, ARCHITECTURAL REVIEW, August 1900.

example of which we find in the Temple of Diana at Ephesus, where, according to Dr. Murray, the eight columns of the front and rear rested on magnificently carved square pedestals. We do not understand, however, why these pedestals should have been carried to twice the height of the balustrade, where their projection must have been much in the way. The design of the balustrade also puzzles us, as it looks with its trefoiled openings like a fourteenth-century feature. It

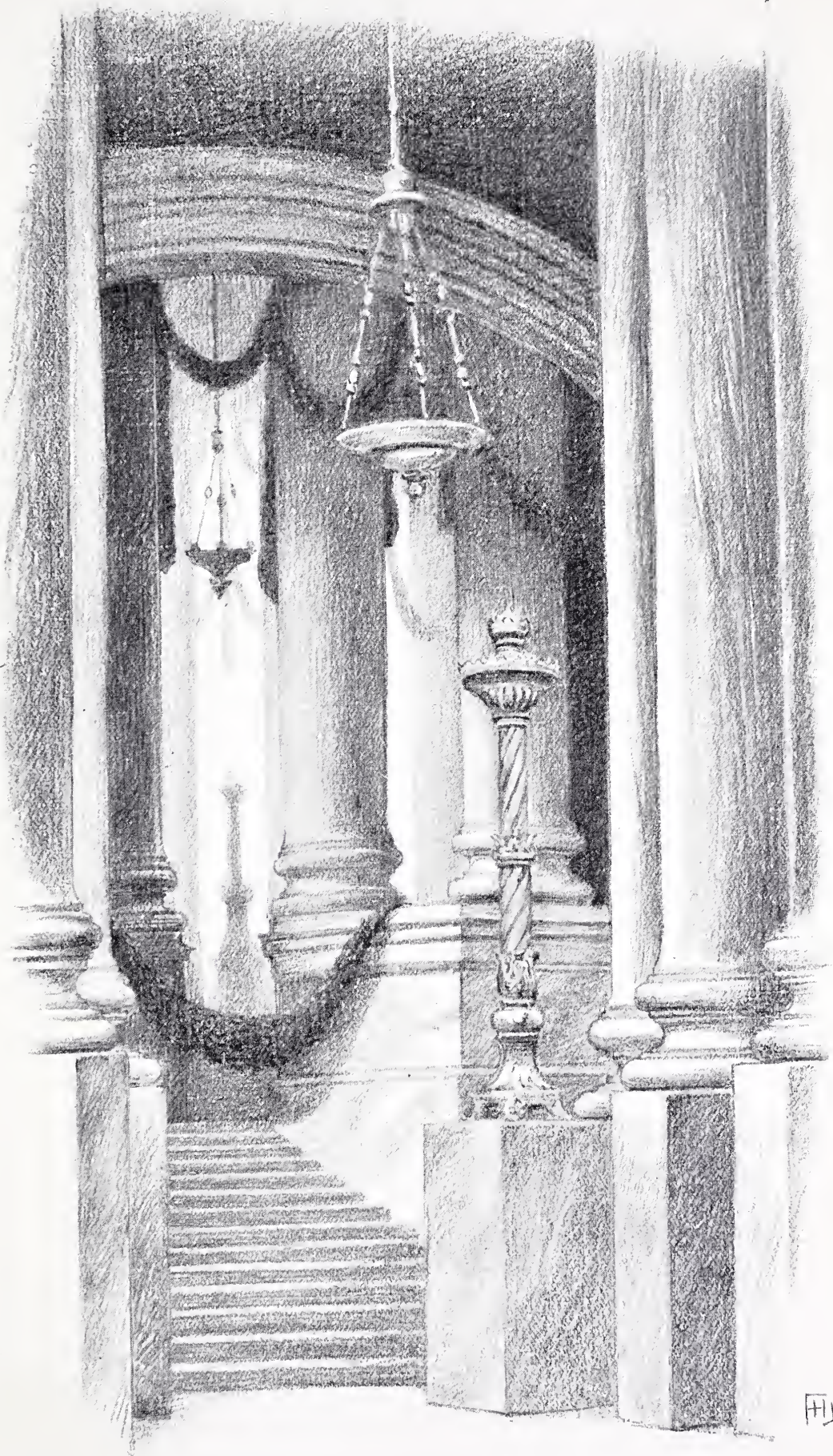
would seem to have been evolved from the ordinary *scale* pattern, of which we have an example in the balustrade above the entrance to the private apartments, and suggests that the artist, finding the openings too small to show his scenery beyond, has omitted some of the intermediate bars. There is no reason why Herod's mason should not have done the same, in which case he would have been the originator of English trefoil tracery. There is one small detail which should not pass unnoticed — on the pedestals



MARIAMNE AT THE GOLDEN DOOR: DRAWN BY  
F. HAMILTON JACKSON, R.B.A.

carrying the columns are medallions on which the bunch of grapes is carved. This is essentially a Jewish emblem derived from the first entrance of the Jews into the Promised Land, the land of milk and honey, when a prince from every tribe of their Fathers was sent to spy out the land of Canaan, and brought back amongst other fruits a branch with one cluster of grapes so large that it had to be borne upon a staff between two. The





THE PALACE STAIRS: DRAWN BY F. HAMILTON  
JACKSON, R.B.A.



vine and grapes is the one emblem which is found on all Jewish monuments, so that it is extremely appropriate in this case. In the so-called Tombs of the Kings, a little later than Herod's time, a cluster of grapes takes the place of the triglyph. At Si'a the frieze is decorated with the vine and grapes, and even in the Temple of Jupiter at Baalbec the architecture of the great doorway has carvings of the same plant.

We now return to the view through the open colonnade, which comprises a portion of the sacred hill, Mount Moriah, seen across the Tyropæon valley, with the Temple and its surrounding courts and colonnades and the strong defensive castle called Baris (afterwards Antonia), "and the side and rear view of the Temple as restored after the Captivity."\* The description already referred to terminates: "*As to its real place and aspect the various authorities, e.g. Perrot and Chipiez, M. de Vogüé and Herr Schick, are greatly divided.*" We are not aware that either of the two latter have ever attempted to describe the Temple built after the Captivity, and it is a misfortune that the artist was not content to reproduce MM. Perrot and Chipiez's conjectural restoration, which is by far the best ever put forward. The scene as shown reminds one more of Florence or Sienna than of Jerusalem, not only in the design but in its colour. The principal characteristic of the ancient walls of the Temple which at present exists, and which were presumably built of the same stone as in those built after the Captivity, is their quiet grey colour. It is true that when examined closely there is that beautiful burnt-sienna colour, which, owing to the presence of iron, warms up some of the stones like gold, but at a distance of half a mile this all looks grey, whereas a hot red tone is shown throughout in the scene. The hill which forms the background and which, we presume, is the Mount of Olives, has the appearance of being painted in Switzerland with the dark pine-trees found there, whereas the olive-tree is of a pale grey-green colour; and in the days of Herod the mount was probably covered with these trees. It is the principal defect in this scene that the Temple buildings are emphasised by a dark background, even when the western sun lights them up. In the centre of the landscape rises an im-

portant building of several storeys having a high gabled roof and a row of louvre ventilators near the top; except for the latter, it might be taken for a Nuremberg warehouse where three or four floors are contained in the roof. The east end of this structure has a central tower and two wings, like many churches in North Germany. If this building is intended to represent the Temple, it is utterly unlike any conjectural restoration ever made, and is certainly not based on any of the descriptions given in the Bible. We know that round about the Temple on three sides were chambers in three storeys lighted by *narrow windows*. Those shown at the west end are large windows. Then the roof over the Holy of Holies was certainly flat, and has never been otherwise shown in any of the conjectural restorations put forward. This is also the special characteristic of all the buildings in Palestine, except where, in consequence of the hall or rooms below being vaulted, a low flat dome is employed. In some of the mosques erected by the Mahometans the roofs were covered with lead with a slight fall, but even these, as in the case of the mosque of Damascus, are described as "flat roofs on which you could walk." The high-pitched roof, therefore, is quite out of place.\* The east front had two lofty towers, with a porch between them, in which porch stood in-antis the two columns Jachin and Boaz; Perrot and Chipiez show these columns as detached features in front of the towers, but they would have no meaning or object in such a position.† In the temple of Baalsamin at Sia, which was built in imitation of the Temple of Jerusalem, they figure as the two columns of the porch.

Various restorations have been made of the Temple. In the last century, after the publication of Dawkins and Wood's "Palmyra," it was restored as debased Roman. After the publication of the French work on Egypt the archæologists leant towards Egyptian, and De Vogüé, it is true, gives a feeble restoration of it, in which he assumes the towers constituted a pylon. Later on Wilkins, assumed the design to be that of a Greek temple, and Ec Robins felt sure it must be Assyrian. The tendency in the past few years,

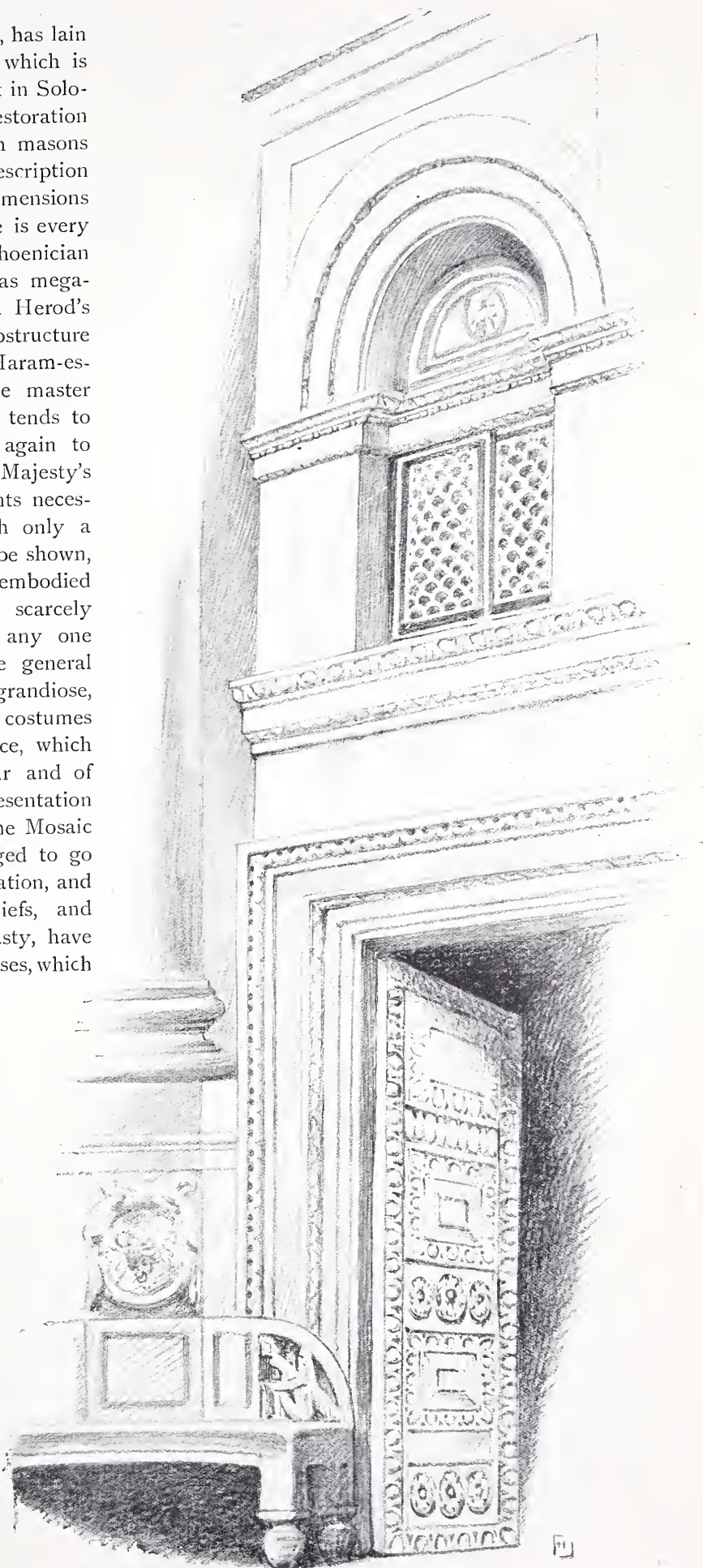
\* There seems to be some discrepancy in Josephus's statements as to the date when the works on Mount Moriah were commenced. In the *Antiquities of the Jews*, book xv. chap. xi. Herod is stated to have rebuilt the Temple in the eighteenth year of his reign; whereas in the *Wars of the Jews*, book i. chap. xxi. in the same paragraph which mentions the building of the palace in the upper city Josephus states that it was in the sixteenth year of his reign that he "*rebuilt the Temple and encompassed a piece of land about it with a wall, which land was twice as large as that before enclosed.*" This would be before the death of Mariamne, so that the works in progress ought to have been shown.

\* Even the Crusaders recognised the Syrian custom of flat roofs, or whilst, in almost all other respects the churches built by them were based on existing work in the South of France, and in Italy, and Sicily, both naves and aisles in Palestine were covered with flat slabs of stone resting on the vaults.

† The recent excavations at Knossos, in Crete, have shown that pillar-worship—the pillar representing the material form of the Bactylos—formed the cult of the Mycenacans, which seems to have been akin to that of the Phœnicians. This may account for Perrot and Chipiez's interpretation of the two columns Jachin and Boaz. But would the Jews be likely to accept a similar cult?



since the researches of Renan, has lain in the direction of Phœnician, which is the most probable, seeing that in Solomon's Temple, and in its restoration after the Captivity, Phœnician masons were employed. From the description given by Josephus as to the dimensions of the stones employed, there is every reason to suppose that Phœnician masons, whose architecture was megalithic, were employed to build Herod's Temple, and the immense substructure of the existing walls of the Haram-es-Sherif, in which there is one master course of masonry 6 ft. high, tends to this conclusion. Returning again to the scene represented in Her Majesty's Theatre, the stage requirements necessitated a background of which only a part of Herod's palace could be shown, and many features had to be embodied in the one scene which are scarcely likely to have been put in any one portion of the palace. The general effect of these is extremely grandiose, and is further enhanced by the costumes worn by the actors in the piece, which are of great beauty of colour and of infinite variety. As the representation of figures was forbidden by the Mosaic law, the artist has been obliged to go to other sources for his inspiration, and possibly the Assyrian bas-reliefs, and those of the Sassanian dynasty, have suggested some of the headdresses, which are of fine design. They are in accord also with many we recollect to have seen among the studies of the late Solomon Hart, R.A., who was one of the most erudite collectors of the representations of ancient Jewish costumes. Herod's own dress is best when he is without his Roman war-paint. There is, perhaps, no costume better known in statues and bas-reliefs than that of the Roman general or emperor, and yet it always looks theatrical and unreal on the stage. By way of contrast with the quiet harmonies of the dresses generally, those of the singers and dancers come as a valuable relief.



DETAIL ON THE PROMPT SIDE: DRAWN BY  
F. HAMILTON JACKSON, R.B.A.



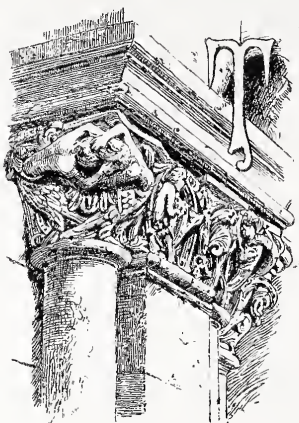
The six maidens who try to assuage with music the grief and distress of the king, have a semi-barbaric costume which is remarkably fine in its colour-effect, and forms one of the distinct successes of the play. Nor must the play itself be forgotten, for there is much beauty in its lines. Herod speaks of his temple thus:—

I dreamed last night of a dome of beaten gold  
To be a counter-glory to the sun.  
There shall the eagle blindly dash himself,  
There the first beam shall strike, and there the moon  
Shall aim all night her argent archery ;  
And it shall be the tryst of sundered stars,  
The haunt of dead and dreaming Solomon,  
Shall send a light upon the lost in Hell,  
And flashings upon faces without hope ;  
And I will think in gold and dream in silver,  
Imagine in marble and in bronze conceive,  
Till it shall dazzle pilgrim nations  
And stammering tribes from undiscovered lands,  
Allure the living God out of the bliss,  
And all the streaming seraphim from heaven.

Lastly, we have to record the great beauty in the lighting up of the scene. The starlit sky in the first act, and the moonlight effect given at the close of the play are the two most beautiful passages of colour in the piece.

## R OMANCE IN SCULPTURE. PART IV.: GERMANY. BY THOMAS R. MACQUOID, R.I.

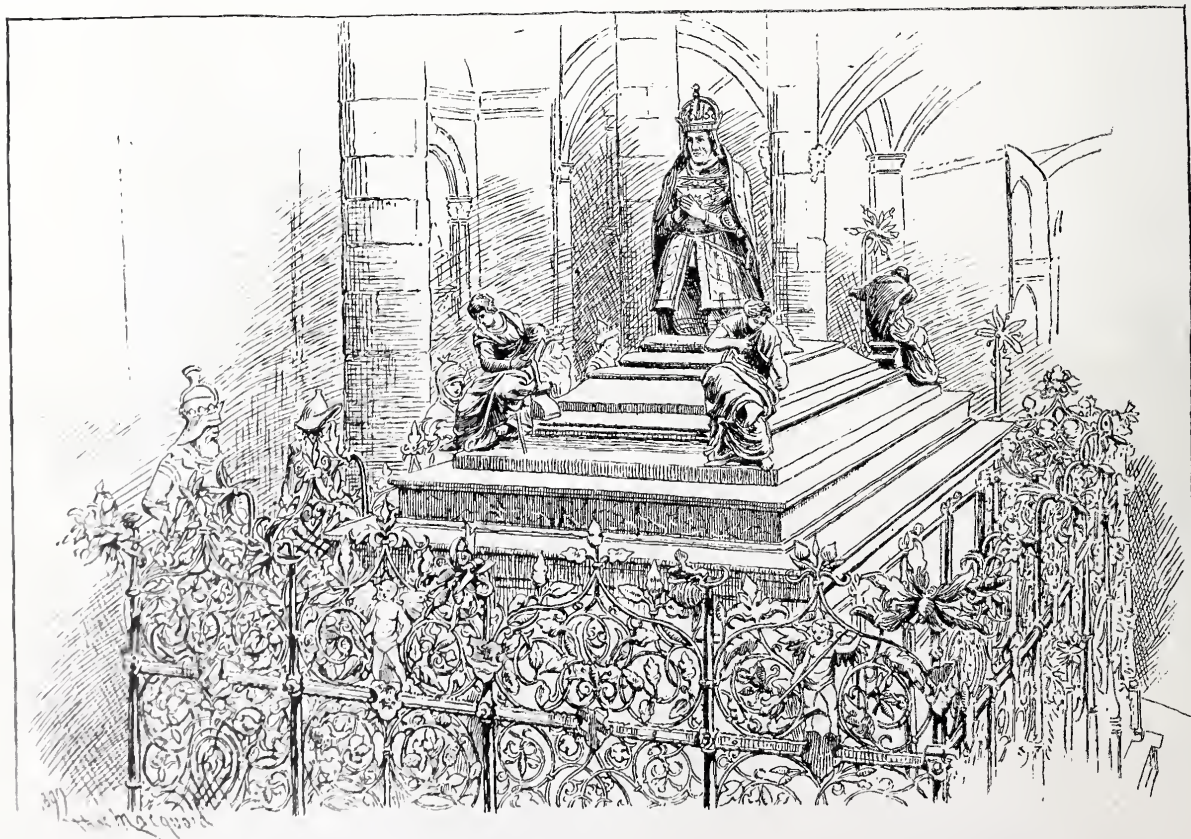
HEIDELBERG.



HIS town is on the borders of North and South Germany ; the beautiful ruins of its castle are world-famous, and so is its University noted for learning — and for duelling. In consequence of the destruction caused by repeated sieges the town of Heidelberg

possesses no features of architectural interest apart from the castle and one house in the market-place ; this has a highly ornamented façade. The house goes by the name *Zum Ritter*, from the figure of a knight on the summit ; its date is 1592.

The famous castle is only a grand fragment of many styles : its situation is very beautiful. From the terrace there are fine views of the Neckar winding through a fertile plain, from which rise the spires and towers of distant cities and villages, the whole bounded by the Vosges Mountains.



THE TOMB OF MAXIMILIAN, INNSBRÜCK.





FIGURES ON PILLAR, A KNIGHT AND HIS WIFE, IN THE FRANZISKANER CHURCH, ROTHENBURG.

The most notable part of the castle is the front that overlooks the Neckar, built by Otto Henry in 1556-59; the sculpture here, especially the figures, is of considerable merit. The castle was three times burnt and ten times besieged; its misfortunes culminated in a fire caused by lightning. In a cellar under the castle is the famous tun (dated 1751), said to be the largest wine cask in the world.

#### NUREMBERG.

The very name of this town calls up wonderful memories, due to such art-workers as Albert Dürer, Adam Krafft, Peter Vischer, Veit Stoss, and others who have given undying fame to the old city, around which clings an art aroma of the past, in spite of trams with their irritating bells and other modern nuisances. An artist or an architect cannot consider his education complete without a visit to this famous old town.

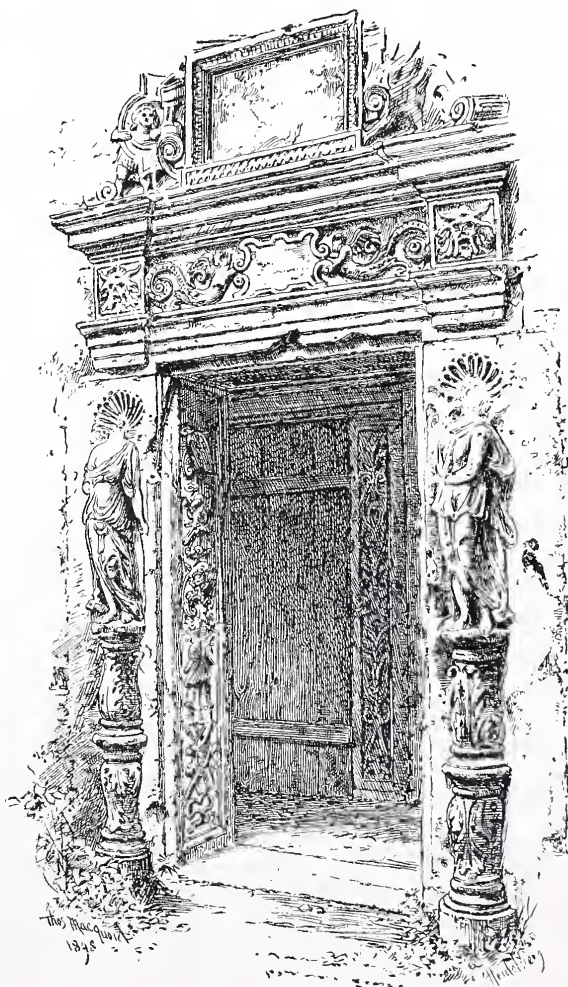
I can do little more than catalogue some of the brightest gems in Nuremberg's art-crown. The churches shall have the first place.

St. Sebald's is a fine specimen of German Gothic (middle of fourteenth century); the oldest portion was finished in the thirteenth century. "The

Bride's" door on the north side of the church is a lovely specimen of carving in stone. There is a good deal of Adam Krafft's work about this building, notably on the exterior—a fine entombment, carved in stone, in high relief, with life-size figures: this is the sculptor's masterpiece. But the glory of this church is St. Sebald's shrine, which stands in the centre of the choir; it is a miracle of work in bronze. Peter Vischer and his five sons worked at this shrine, with the true love of artists, for twelve years—from 1508 to 1519. Among its figures, 100 in number, is a life-like statue of the artist in the working dress of a smith. The character, action, and draperies of the figures are admirable. It is sad to find that Peter Vischer was very badly paid for this beautiful and now priceless shrine.

The Gothic church of St. Lawrence was six years in building, from 1274 to 1280: the portal at the west end is elaborate and beautiful. The choir, built towards the end of the fifteenth century, is higher than the nave; it contains some very fine painted glass.

But the most notable object in the interior is the



AT HEIDELBERG CASTLE.



tabernacle for the reception of the sacramental wafer, by Adam Krafft and his apprentices; it was more than five years in making, and was completed in 1500. It is a stone spire, over 60 feet high, terminating in a finial; it is in Florid Gothic; the design is beautiful and the workmanship most delicate. A singular feature is that the top bends over, apparently to avoid touching the roof. The whole is supported by three kneeling figures, supposed to represent the sculptor and his three sons. The artist died in poverty. The metal gates of the south porch are excellent examples of iron-work. The church of S. Lawrence has been much restored.

There are several remarkable fountains in Nuremberg, notably Der Schöne Brunnen, near the Frauenkirche, Gothic in style, date 1385-96. The work in this beautiful fountain is of choice and elaborate design; it is pyramidal in form. The many statues represent Moses and the Prophets, Electors and various heroes.

A fountain in the Goose Market, called the Gänse Männchen, is very picturesque—a bronze figure of a peasant holding under his arms two geese, which spout water from their bills. The legend goes, that the man stole the geese; he was caught in the act. As a punishment the sculptor, Pancraz Labenwoolf, was commissioned to immortalise the thief and his theft. The date is 1557. Another fountain, the Grübelsbrunnen, of which I also give a drawing, is picturesque; it is surrounded by some quaint ironwork.

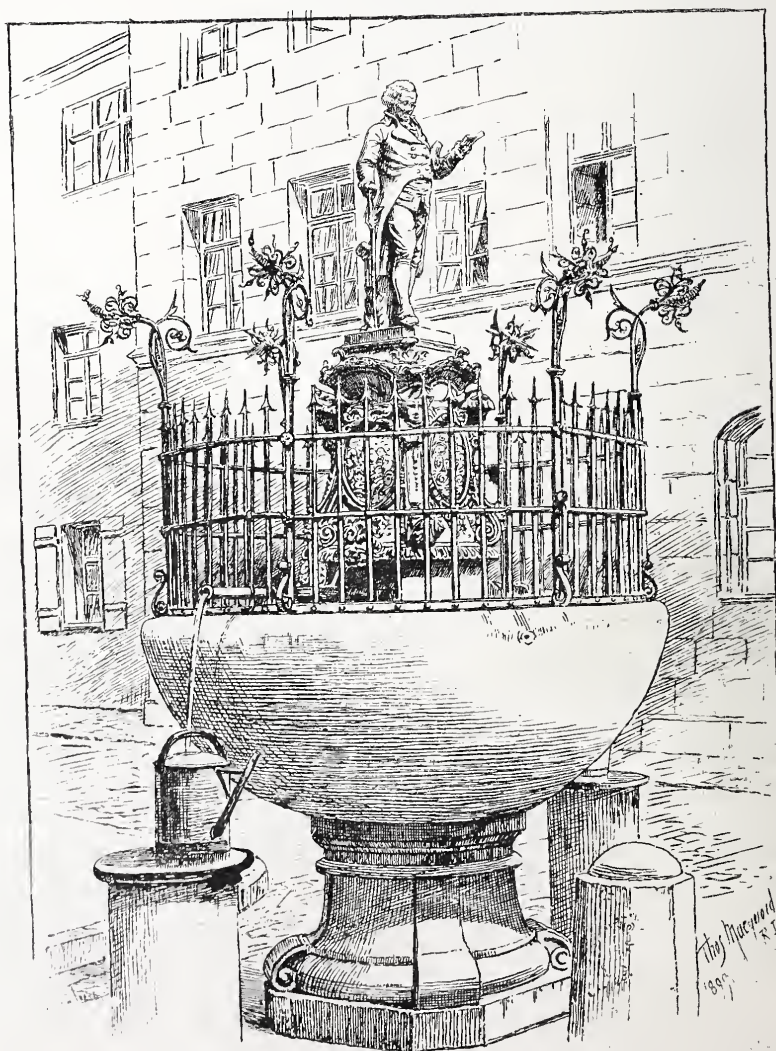
The large private houses of Nuremberg, some of them are almost palaces, have good oriel windows and fine courtyards, on which much art has been bestowed in ornamentation. Many of them have saints at the corners. On one of the house fronts in the Hirschegasse is a fine statue of the Virgin, attributed to an unknown Italian artist. The most remarkable of these dwellings are the Fuchs house, with a Renaissance front and a handsome court; the Nassau house, near the church of S. Lawrence; Petersen's house and Funk's house. The parsonage of S. Sebald is noteworthy for its rich Gothic oriel window standing on a pedestal; the house was formerly occupied by Melchior

Pfinzing, author of the "Wooing of Mary of Burgundy by Maximilian the First."

Albert Dürer is badly represented by his works in Nuremberg; but there is in the Germanic Museum a fine portrait by him of the Burgo-master Hieronymus Holzschuler, painted in 1526; also replicas of the four Temperaments—the Melancholic, the Phlegmatic, the Cholerick, and the Sanguine—personified by S. John, S. Peter, S. Paul, and S. Mark; the originals are at Munich. Dürer's house, near the Castle, is carefully preserved; it is very interesting, and contains some ancient furniture and copies of the Master's paintings. Dürer was buried in the churchyard of S. John. Longfellow says: "The artist never dies."

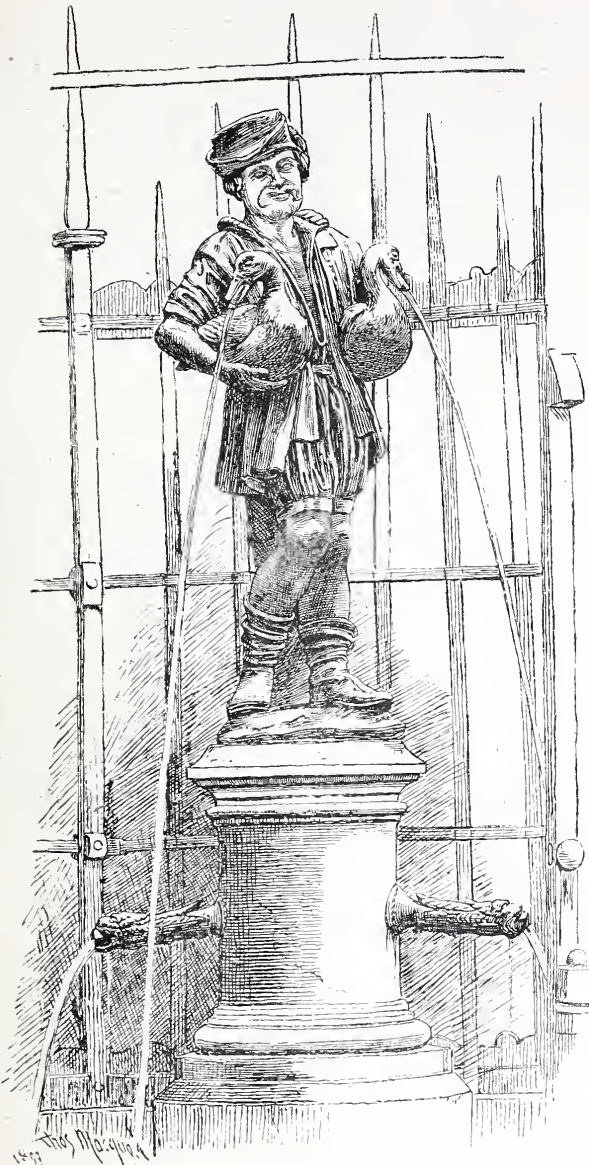
Near Dürer's house, in the Milk Market, is his statue by Rauch, founded on the portrait by the artist in his picture at Vienna, "The Martyrdom of Ten Thousand Christians."

There is a curious fresco in the Rathhaus (date 1521) representing an execution by the Guillotine, which goes to prove that this instrument was



THE GRÜBELSBRUNEN, NUREMBERG.





THE GÄUSEMÄNNCHEN, NUREMBERG.

invented more than two centuries and a half before it was used during the Reign of Terror in France.

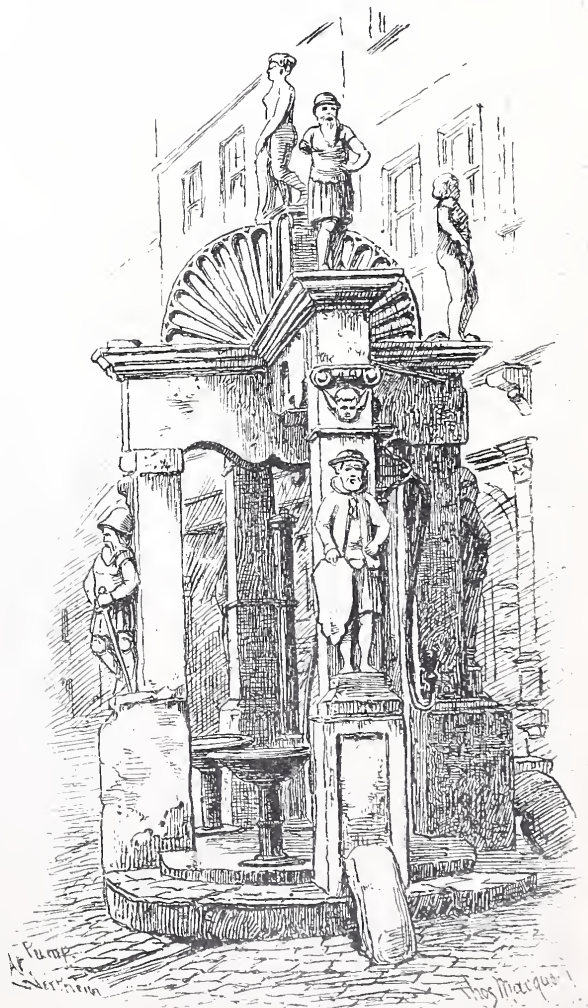
#### ROTHENBURG.

Rothenburg, on the Tauber, a short distance from Nuremberg, is a more perfect mediaeval town than Nuremberg. Nothing has been furbished up here; its exterior aspect is hardly changed from former times. One walks about it in a dream of the past: its many-towered Gateways, inner and outer, are a very remarkable feature, and they are most picturesque. A delightfully artistic view is that which includes two of these gateways at the end of two streets, full of lofty-gabled old houses, some half timbered, which run at different levels right and left of a small fountain. This view, for quaintness and the unexpected, can hardly be matched in any mediaeval town. Some of the private houses, with their quaint courtyards, are well worthy of studious attention.

There is, or was, when I was there a few years ago, a strong feeling among the inhabitants against any changes: the landlord of the chief hotel said to me in his broken English, "Gentleman, we will not have no gas in Rothenburg." At that time oil-lamps were suspended from the houses, across the streets, from chains, which a woman let down and trimmed every morning.

In the spacious Market Place stands a fine Rathhaus, partly Gothic, partly Renaissance, date 1578. In the great hall of this building we saw acted a play, written by a glassmaker of the town; it used to be performed annually; I saw it in the autumn. This drama glorified a patriotic exploit of one of the town councillors during the siege of Rothenburg by the brutal Marshal Tilly. The play was acted by the townspeople, and was full of interest and very correctly and picturesquely dressed. I do not know if the annual performance still goes on.

Several of the churches are interesting; they are of Middle Pointed date. The figures in stone of a Knight and his Wife are on a pillar in the



PUMP AT WERTHEIM.



Franciskaner Church ; they are carved with much spirit and finish.

Rothenburg is so remarkable a town, it repays any trouble in getting there, especially to an artist. The valley of the Tauber is charming ; the views of the town from the outside are very striking.

#### INNSBRUCK.

This city is the capital of Tirol ; it is not far from Munich. The river Inn runs through the town, which is placed in a delightful valley. Some of the houses of the old portion of the city are arcaded, as at Bologna in Italy and at Berne ; there are shops beneath the arcades.

The Franciscan Church here is a common-place building, but it is made notable by the magnificent tomb of Maximilian I. This monument to the Emperor (who does not lie beneath it), was put up by his grandson, Ferdinand I. ; it is of Carrara marble, and supports a kneeling bronze figure of Maximilian by Ludovico del Duca, date 1582.

The tomb stands in the centre of the church, within a very elaborate iron railing ; the sides of the monument are most delicately carved, the beautiful reliefs representing the principal events in the life of Maximilian—his marriage, his battles, his interviews with sovereign princes, &c. Many of the heads are portraits.

At each side of the tomb, at a little distance from it, stand in line twenty-eight colossal bronze figures of emperors, kings, and dukes ; among them are Clovis, King of France ; the Emperor Frederick III., Maximilian's father ; Philip I. of Spain ; Albert the Wise, Duke of Austria ; Charles the Bold, Duke of Burgundy, &c. ; also some of the mothers, wives, and daughters of these worthies. The figures are executed with much skill and spirit ; the elaborate armour and dresses are fairly precise in representation as regards their period ; but the colour of the bronze is not good. The figures were modelled by various artists ; they were cast between 1502 and 1561. Innsbrück should be visited for the sake of this splendid monument.

#### WERTHEIM.

Wertheim is a charming town situated at the confluence of the Main and the Tauber. There

are some good ruins of an old castle, which was destroyed in the Thirty Years' War ; these ruins cover more ground than any other castle in South Germany. The old church is interesting ; in it is a carved rood-screen and a good fourteenth-century monument to a Count of Wertheim and his two wives ; there are also several very remarkable sculptured gravestones in the choir. I give an illustration of the old Pump in the town ; it is very characteristic.

#### ANDERNACH.

This town is one of the oldest on the Rhine ; it has still some aspect of days of old. The great watch-tower, round below and eight-sided above, built about 1520, is a striking object. The old crane beside the river makes a picturesque feature. The Cathedral, began early in the thirteenth century, has some interesting examples of sculpture. Andernach is notable for its millstones, got from some quarries near Laach ; the stone is a sort of basaltic lava. These Rhenish millstones, fashioned as early as Roman times, are sent to England, Russia, and other countries.



BRONZE FIGURES BESIDE THE TOMB OF  
MAXIMILIAN, INNSBRÜCK.



**C**HURCH OF THE HOLY SEPULCHRE, NORTHAMPTON: BY L. N. BADENOCH: ILLUSTRATED BY MARGARET J.D. BADENOCH.

UNDOUBTEDLY, an interest attaches to this church, with regard to its history and associations and its original aspect, far beyond ordinary churches. It is one of the four round churches still remaining in England.

I speak of its history, not as restricted to the mere history of the erection of the church, of its growth and development, decay, and restoration, but taken in that wider sense, as dealing with causes and antecedents as well as facts and events. For the history in this sense of the church we must travel in thought far from our own country, far back in time—even to the beginnings of the Christian faith. There was a spot then held by all Christians to be the most sacred on earth—the place of the Holy Sepulchre. Into the question of the authenticity of the site we need not enter. It is enough for an architectural view that the piety of Constantine, the first Christian Emperor, and of his mother Helena, led them to level with the ground the Temple of Venus that stood thereon, and in its stead to raise a Christian church on the reputed hallowed spot. This church, though by no means the first of round churches, naturally became the one of primary importance to Christians. It was the great progenitor of many round churches

of the Middle Ages, and, certainly, of all English ones.

It must be here pointed out that, under the comprehensive title of the Church of the Holy Sepulchre at Jerusalem, a block of buildings, unparalleled in design, was included. The intention was to commemorate as places of divine worship and prayer, and to connect together, the three sacred sites of the Holy Cave, or Tomb, the Crucifixion, and the Invention, or Finding of the Cross. A clear, if somewhat highly coloured, account of Constantine's work is given by the historian Eusebius, who witnessed the consecration of the church in 335 A.D. There was the actual massive circular shrine—church, if you will—the Anastasis, encompassing the Sepulchre or place of Resurrection; east of it lay the church itself, a magnificent basilica, the so-called Martyrium or Memorial; while a great paved court joined the two, enclosed on three sides by a corridor. Thus, the whole structure consisted of a Round, together



THE EXTERIOR FROM THE SOUTH-WEST.

with an addition at the east. Such, roughly speaking, is the plan on which our English round churches are built. At the west is the Round answering to the Anastasis, at the east is the chancel answering to the Martyrdom.

Through an extraordinary series of vicissitudes, as time went on, the Church of the Holy Sepulchre passed. Destruction alternated with reconstruction, the details of the buildings changing, especially as regards the second group about the holy sites;





OLD MUSICAL CORBEL FROM THE NAVE ROOF.

but in spite of injury and demolition a circular shrine round the Sepulchre was maintained. A church of this form was always associated in the minds of pilgrims to the Holy Places. From the fourth century downwards, the number of pilgrims that had turned their steps to this goal might be counted by myriads. Year by year the stream increased, and the growing difficulties and dangers of the situation seemed only to make the numbers greater. Heartrending tales of cruelties returning pilgrims had suffered began to agitate the mind of Christendom. Indignation swelled to desire for revenge, and at length, at the very close of the eleventh century, everywhere Europe burst into that religious and military frenzy which resulted in the Crusades. Pilgrimage to the Holy Places, or the defence of the pilgrims by the united chivalry of the time, or the attempt to wrest the Holy Sepulchre from the infidels, was now well-nigh the sole serious business of the European nations.

Having regard to these circumstances, we may surely be allowed to believe in a longing for some memorials of the sights they had seen, by the Crusaders and less warlike pilgrims, on their return to their own country; and this natural wish was expressed in the erection of churches which would remind them, at least by their exceptional form, of the round church of the Holy Sepulchre. Inferior as they may be in scale,

imperfect as they doubtless are as copies of the original, this was the type after which our English round churches were built, and to this feeling they owe their peculiar plan and arrangement. Upon the successful completion of the First Crusade, in 1099, the round church at Jerusalem was restored. That two of the English round churches, that of Cambridge and this of Northampton, may be said to be contemporaries of the church to which in some degree they are similar—in other words, that the period of their erection coincides with the breaking out of the Crusades—associates beyond dispute the founders of these churches with the Crusades.

A popular belief attributes them to the Knights Templars, that remarkable Order of religious chivalry which, instituted at Jerusalem, undertook, as the special object of the fraternity, the task of escorting the pilgrims to the sacred shrines. But the Northampton church, in the style and character of the early architecture, bears evidence of erection before the Templars existed. On architectural grounds alone, we may safely fix the date of its foundation at not much later than the year 1100.

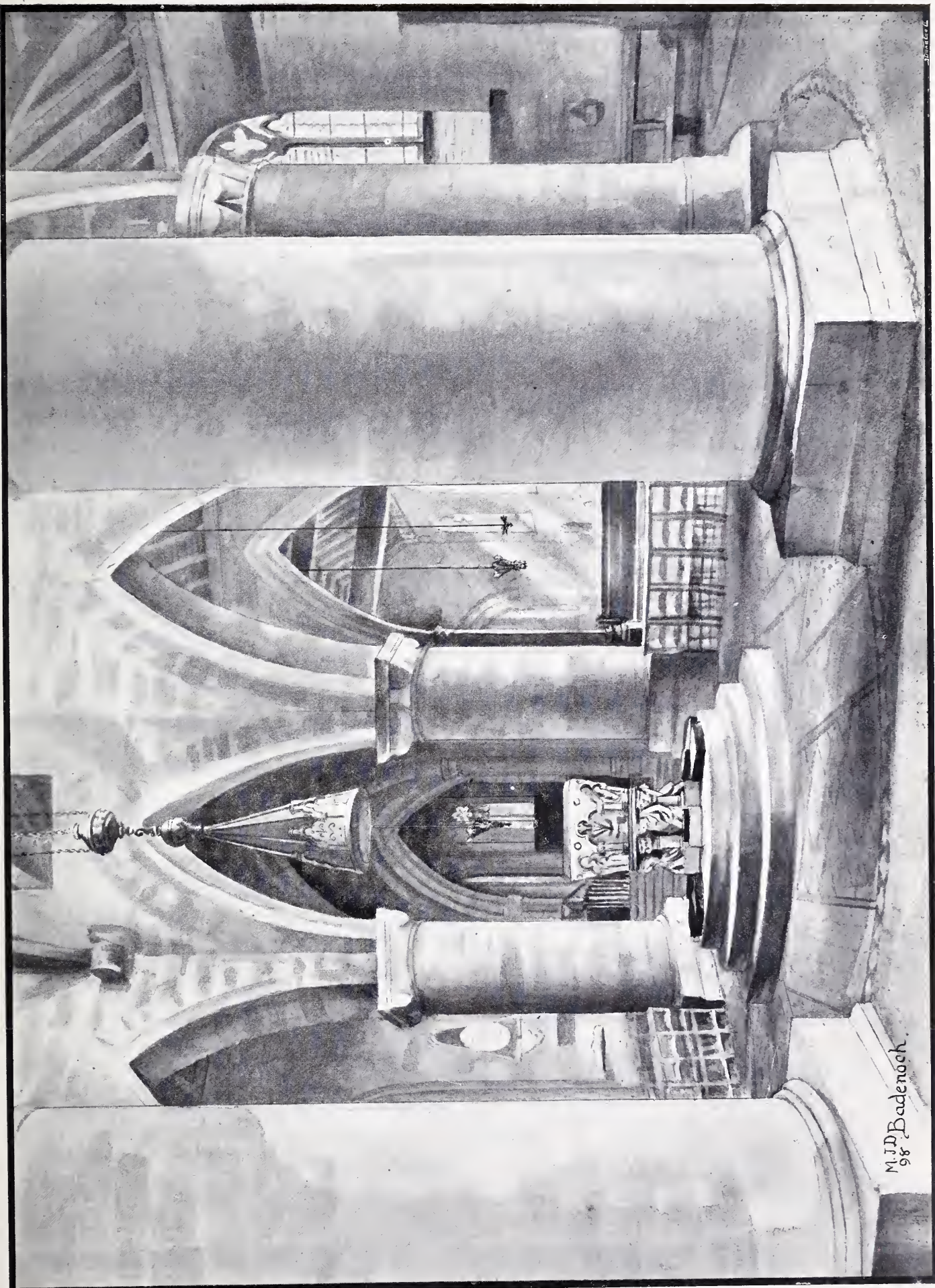
Among the individual pilgrim warriors was one to whom we may almost surely assign the church. This was Simon de St. Liz, the first great name in Northampton annals, the first Norman who assumed as his title the name of the town. Unhappily, church builders at this early age rarely left on record the names of the founders of their works. It is only, therefore, from indirect evidence that we attribute to St. Liz the first erection of the church; but the evidence is so convincing that it may be considered almost a point determined, the conjecture being by no means strained, but based upon historic and documentary facts. The descent of the great English earldom of Northampton to this Simon de St. Liz, creating the evident interest he had in the county and town with those portions of his career which bear on the subject of the founding of a memorial round church, may fairly be held to fitly introduce a few remarks on the history of the church itself.

Simon de St. Liz\* was a Norman noble, son of Randolph le Rich, and, with his brother Garner, had accompanied the Conqueror to England. These valiant brothers assisted the Duke in obtaining possession of the kingdom.† On their father's death Garner returned to France, to succeed to the paternal estates, but Simon, his

\* "Mon. Angl.;" *Lel.* "Itin.;" *Dugd.* "Baron," 1675, i. p. 58.

† "Registr. S. Andr.," Cotton MSS.





M. J. D. Badenoch.  
98

VIEW OF INTERIOR FROM THE WEST DOOR.



## 20 *The Church of the Holy Sepulchre, Northampton.*

prospects being bright, remained with the Conqueror in England.\*

Some years went by, when the King desired to reward the valuable service of his favourite with the hand of Countess Judith, his niece, who was daughter of his half-sister, the Countess of Albemarle. Judith had only recently become a widow, having been previously given in marriage by William, from policy, to the great Saxon, Waltheof, son of the famous Siward, Earl of Northumberland. Earl Waltheof, † in all probability, was the first Earl of Northampton. The history of secular dignities at this early date is very obscure, and he ‡ is said to have possessed the earldom as his father's successor. He was one of the most formidable of the Conqueror's opponents. The probability is strong that in respect of his wealth and military prowess, which were great, and with the view of conciliating a noble whose hereditary influence he feared, and effectually to engage him in his interest, the victorious William § confirmed him in his former honours, adding thereto the Earldoms of Northampton and Huntingdon, in marriage with Judith his niece.

Waltheof, || however, was suspected of treason, and, after long imprisonment, was beheaded at Winchester in 1075.

Simon, ¶ it seems, was lame in one leg, and the widowed Judith flatly rejected a limping bridegroom. William, enraged, seized her possessions, and the terrified Countess and her daughters fled to the Isle of Ely and other obscure places in hiding. But William would not be thwarted in his determination to aggrandise his favourite. Seizing the Earldoms of Northampton and Huntingdon, he gave them to Simon, with the hand \*\* of Maud, the elder of Judith's young daughters; and so Simon †† succeeded to the titles and the greater part of Waltheof's estate. At what time he was actually advanced to the Earldom of Northampton is not clear, but the grant surely cannot have been made to him till after Domesday Survey, ‡‡ the Countess Judith being mentioned there as "seized" of the vast lands that had belonged to her husband.

It would be soon after his promotion that Earl Simon repaired §§ the town of Northampton, and

encompassed \* it with a stone wall, and built † the castle near to the western gate; and about the eighteenth year of the Conqueror's reign, or in 1084, he repaired ‡ and largely endowed the Priory of S. Andrew, by far the most important of the religious establishments in Northampton; and replenishing it with Cluniac monks from the abbey of S. Mary de Caritate, upon the banks of the Loire, made it subordinate to that house. From this restoration Simon is usually, though incorrectly, called the founder of the Convent. §

When the Crusades began, Simon, though a man well advanced in years, took up the cross and went to the Holy Land. || Jerusalem was captured in July 1099, and Simon, fortunate enough to survive all the toils and perils of the voyage, was back in England in safety before the close of that memorable year. Some fifteen years later his religious zeal led him to undertake a peaceful pilgrimage to the Holy City, but being seized with illness on the homeward way, he stopped at the Abbey of S. Mary de Caritate in France, where he died and was buried about the fifteenth year of Henry I. ¶ Upon her husband's death, Maud de St. Liz became the wife of David, brother of Alexander King of Scotland, whom David succeeded as monarch of that kingdom.

Now to this Simon de St. Liz, the first Norman earl of the county, a friend of the Conqueror, noble by birth and title, great in power and wealth, the rebuilder of the town and the founder of its castle, a great benefactor of its principal religious house, a Crusader and a pilgrim—thus uniting the character of warrior, architect, and devotee—the first erection of the Church of the Holy Sepulchre, Northampton, may, with great probability, be assigned; and with this presumption agrees the fact that it belonged to the Priory of S. Andrew, which was a special object of his bounty. Altogether apart from historic evidence or conjecture, we have seen that the early portion of the fabric agrees well with his time; and we may search in vain for record or tradition of anyone else who had more of the power, or of the will, to erect such a church, and with the events of whose life its foundation would better accord. We may most reasonably assume that Earl Simon founded the church on his return from Jerusalem

\* "Mon. Angl.;" "Registr. S. Andr."

† Camd. "Britan.;" Dugd. "Baron."

‡ Dugd. "Baron," 1675, i. 58; Ingulph.

§ Dugd. "Baron," 1675, i. 54, 58; "Ord. Vit."

Dugd. "Baron," i. 55, 58; "Registr. S. Andr.," Cotton MSS.; "Ord. Vit.;" Ingulph.

¶ Dugd. "Baron," i. 58.

\*\* "Registr. S. Andr."

†† Ingulph.

‡‡ In 1085-6.

§§ Camd. "Britan."

\* This conjecture is founded on a grant in the Register of S. Andrew.

† Ingulph.; Dugd. "Baron," i. 58.

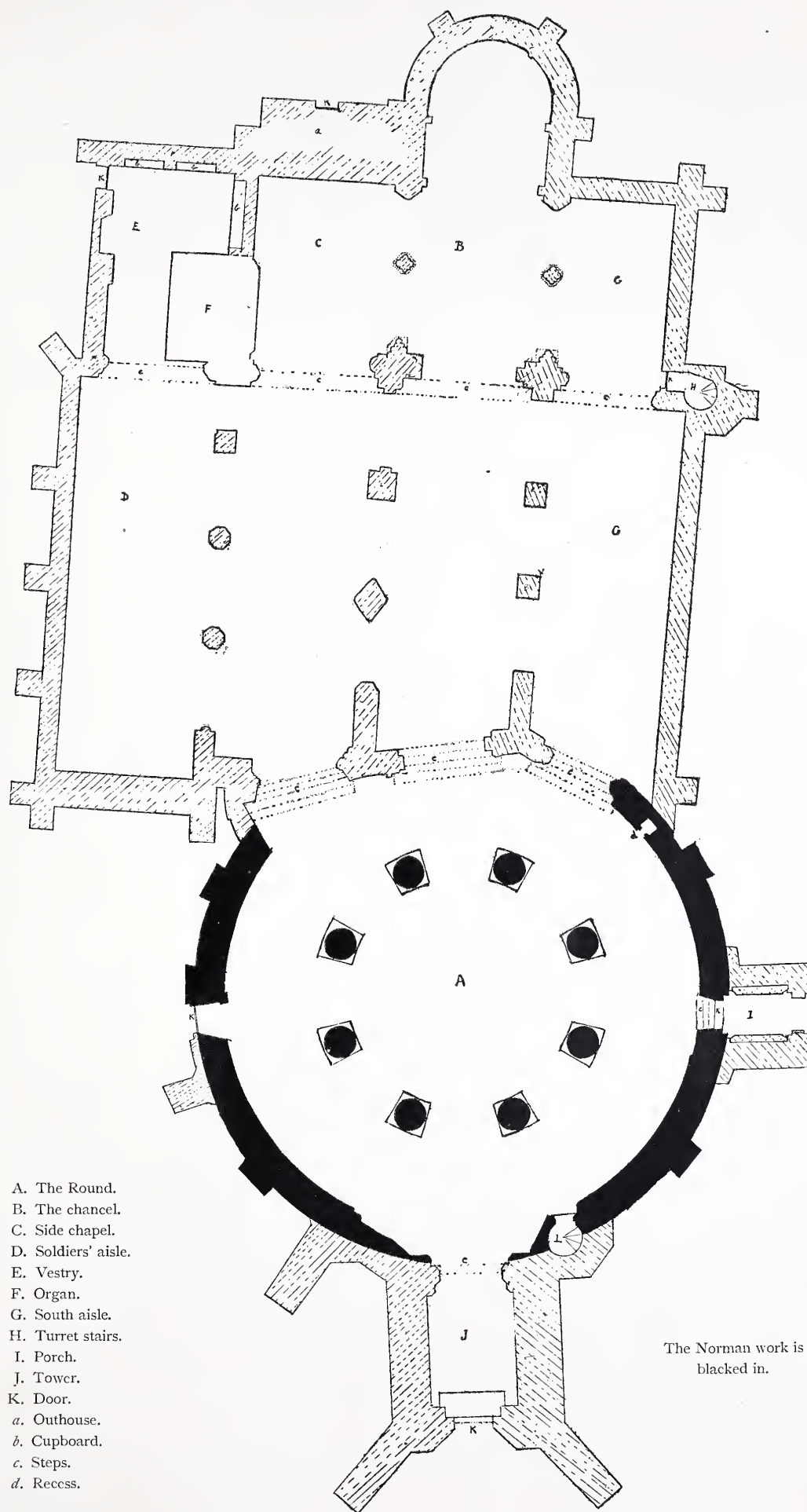
‡ "Mon. Angl." v. 185; Tanner's "Notit. Monast.;" "Registr. S. Andr."

§ When the Priory was founded is unknown; but Ingulphus states that he found at Croyland in 1076 two monks who had been professed at S. Andrew's, Northampton.

|| Lel. "Itin."

¶ "Paroch. Ant.;" "Mon. Angl.;" "Registr. S. Andr."





THE CHURCH OF THE HOLY SEPULCHRE, NORTHAMPTON.  
 PLAN: DRAWN BY MARGARET J. D. BADENOCH.





RUDE NORMAN SCULPTURE IN THE ROUND.

towards the close of 1099, as a thankoffering for the triumph to the armies of Christendom, and for his own preservation from innumerable perils.

Among the archives of the Priory of S. Andrew we find data of value in this theory of the origin and founding of the church. By the earliest known charter of bequests conferred on the priory by Simon and Maud, they gave to it all the churches in the town, among many other donations. The charter is undated, but there can be little doubt it is about the time of Simon's restoration of the Convent in 1084, or, at any rate, before 1090, and before the Church of the Holy Sepulchre was built.

We come to another grant to the Priory, which is practically a renewal of the original or foundation charter above mentioned, and is confirmed by the King. Dated 1108, it is an imposing document, on account of the illustrious witnesses to it, being signed by the King, Queen Matilda, Archbishop Anselm, and many of the bishops and the lay nobility. In the gift of all the churches of Northampton, one is specifically named — not, however, that of the Holy Sepulchre.

Now, it seems not unreasonable to conclude that had the Church of the Holy Sepulchre been

erected or consecrated, it would have received particular mention, seeing it was built by the Earl. It need cause us no surprise to find the church not built at this date, if it was begun, as we have already surmised, about 1100. The first eight years of the reign of Henry I. were full of turmoil and strife, many of the nobles favouring the claim of the King's brother, Duke Robert, to the throne. But by 1108 Duke Robert was a prisoner for life; King and nobles alike could turn their thoughts to the arts of peace. The royal approval, we see, Earl Simon obtained to his beneficent grants to his pet priory, S. Andrew's; and we may, with great probability, assume that the building of the church, which had been interrupted by the Civil War, was now resumed and quickly completed. That it would seem to have been finished before Earl Simon left England on his second and fatal pilgrimage to the East we shall presently discover.

A third charter concerning the churches of Northampton and the Priory, ratifying previous gifts, was issued by King Henry somewhat later in his reign. It is primarily addressed to the Bishop of Lincoln and Earl David. David, who married the widow of Simon de St. Liz, had for a time the wardship of the young Earl. This charter thus must be subsequent to Earl Simon's death in 1115, and, from the witnesses, cannot be later than 1121; probably it is of the year 1116. In this charter occurs the first mention of the Church of the Holy Sepulchre.

King Henry\* twice confirmed the grant of the church to the Priory, both charters being dated at Northampton, and are subsequent to the death of Earl Simon: the grant\* was confirmed to them by Richard, Archbishop of Canterbury, and Hugh Wells, Bishop of Lincoln, in whose time the vicarage was ordained.

After the dissolution of religious houses, the patronage continued in the Crown, the Queen presenting in 1594; the Crown in the reign of James I. confirmed it on Sir John Lambe, Chancellor of the Diocese, who sold it to Mr. Peter Whalley of Northampton. The advowson is now in the hands of Lord Wantage.

This interesting old church, as it stands, consists, as a fact, of three distinct buildings, producing an unique and picturesque effect. But its original and simpler form, in which its founder, Earl Simon, left it, may with great probability be inferred from several indications remaining. It seems certain it consisted of the present Round or circular part, with an aisleless chancel to the east which probably terminated in an apse.

\* "Registr. Priorat. S. Andr."



The Round is of that simple and massive style characteristic of the earlier Norman architecture. It is 58 ft. 10 in. on the average in diameter, being the largest of the English round churches, and thus approximating the most closely to their common prototype at Jerusalem; as will be observed from the Plan, it is somewhat irregular. Two tiers of small round-headed windows, few of which now remain, pierced the main circular wall. The lower tier opened direct into the Round, while the upper tier would give light to a triforium over the groining of the circular aisle; and the original Norman clerestory that crowned the Round in all probability was of eight small lights, as at Cambridge. From the first there was undoubtedly an entrance of some magnitude at the west end; the south doorway, supposed to have originally existed, as also the porch, was probably later in the Norman period.

In the interior we have a circle of eight massive cylindrical pillars, decidedly Norman, averaging 3 feet 9 inches in diameter, differing not a little from each other in bases and capitals. The pointed-arches they support are, beyond all possible doubt, comparatively recent, replacing earlier Norman arches coeval with the pillars. On the top of a shaft that supported the aisle roof, against the north-west wall, an interesting piece of rude Norman sculpture is preserved. Doubtless this stone was the tympanum or headstone of a small Norman doorway. Such a door would hardly have been inserted in the Round, and most likely served as the priests' entrance in the outer wall of the chancel. The interpretation of the carving, as intended to represent the struggle of a good and evil spirit for a human soul, is probably correct.

The simple original chancel, opening from the Round on the east, was placed somewhat irregularly, slightly to the north. Although part of the original jambs of the Norman archway through which it was approached exist, the details of the arch can be supplied only by probable analogy; but a considerable portion of the north and south walls of the chancel remain, and part of one of the Norman windows that lighted it; a considerable portion, too, of the early Norman corbel-tables, with quaintly-carved heads, on these once outside walls, are still in position, and can be seen from the aisles. Between this chancel and the Round the conjunction was rudely accomplished, the chancel being simply built up against the Round, without any bonding courses.

Between 1180 and 1200 a north aisle was added to the chancel. A pleasing conjecture, and based on sufficiently adequate grounds, is that this new aisle was added or begun by Earl Simon II. (who died in 1184), to commemorate the martyrdom of

Thomas à Becket, who was intimately connected with Northampton. In this connection should be observed an exquisite bracket on either side of the east window of the north chancel chapel, and probably coeval with the window, which is of later date than the other Early English work (*circa* 1250). Unhappily, both brackets are mutilated, but are obviously intended to carry saints or



NICHE IN WALL OF ROUND.



## 24 *The Church of the Holy Sepulchre, Northampton.*

figures of large size—old wills reveal the saints were S. John Baptist and S. Thomas of Canterbury. The bracket with a bishop's head, with an early form of low mitre, we take it, upheld the figure of S. Thomas.

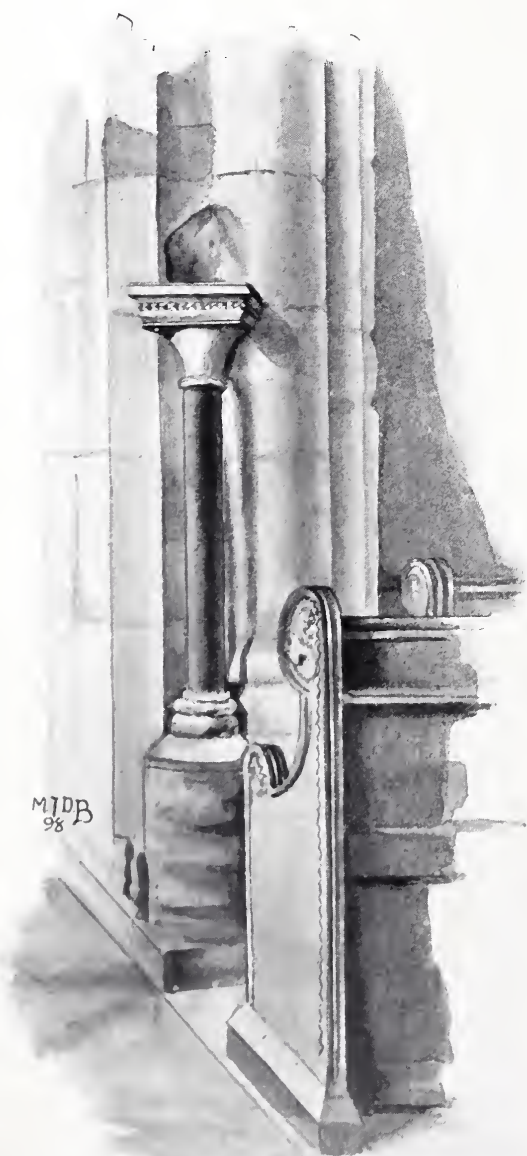
In the second north aisle which was added about a hundred years later, a special object of interest is met with attached to the east pier of the arcade, in the shape of a piscina without a niche, the drain of which runs down a detached shaft of marble. Shaft and basin, though new, are reproductions of the old ones, from fragments found during the restoration of the aisle.

About 1400 occurred those extensive alterations and additions to the fabric which, though good and effective of their kind, completely marred the original design and changed its proportions. It

was then the beautiful tower and spire were erected at the west, taking the place of the old Norman doorway, the lowest stage of the tower forming an imposing porch to the church. The upper portion of the Round was taken down, and rebuilt in its present form. The old triforium and clerestory were destroyed; the groined roofs of the circular aisle removed; pointed arches substituted for the Norman ones; and an octagonal clerestory was added, lighted by four square-headed windows. The series of coarsely carved but most curious musical corbels in the nave (or old Norman chancel), undoubtedly pertained to the fifteenth-century roof.

There is an odd feature of the Round that is probably of about the same date. This is a lofty narrow niche in the inner wall, in the south-east. Its height is nearly 11 feet, its width exactly a foot, and it is cut into the wall over 2 feet at the base and somewhat less at the top; and would seem to have been fitted with a shutter or door, for a groove into which it would fit is cut round the opening. It cannot have entered into the original design of the church, since the upper part of the recess is carried on through one of the original Norman lights. As to its use, there has been much surmise. A feasible solution of the difficulty makes the receptacle a locker for the staff or staves of processional crosses; processional cross-lockers of not dissimilar dimensions have been found in several churches, chiefly in the Eastern Counties.

From the Reformation times onwards to the recent reparation, whatever happened to S. Sepulchre was by way of destruction and deterioration, and, step by step, it reverted to almost its original size. That reparation again enlarged it on the old lines. The Round now forms a noble and appropriate baptistery or ante-chapel to the rest of the church; this ancient and interesting portion *par excellence* was restored to the memory of the late Marquis and eleventh Earl of Northampton, whose interest in it had always been great, and who was well known to have deplored its neglected and unsightly condition. Thus, besides the connection that this invaluable historic monument has with Jerusalem, and our share in the history of the Crusades, it is inseparably associated with an old English title, borne by two men, who engaged, at so great an interval of time, and under such different circumstances, the one in the erection, the other in the reparation of this, one of the most remarkable and interesting churches that England possesses. Its association with history figures in the past, but its interest to the architect and antiquarian at the dawn of this twentieth century is hardly to be measured in words.



PISCINA FROM THE "SOLDIERS' AISLE."



# THE ARCHITECT IN FICTION.

THE public, as represented by the writers who cater for it, declines to take architects at their own valuation. This may be due in part to that honourable backwardness in the parade of their virtues which distinguishes the upper orders of the craft. It is the weaker brethren who fill the eye and come naturally to be accepted as representative of their betters; but the truth is that vice has an attractiveness which is denied to mere humdrum well-doing, and appeals irresistibly to the love of the picturesque in the man of letters.

The time-honoured figure of Pecksniff is a case in point. As complete an artist in his own line as Michel Angelo or Count Fosco, the most strait-laced among us feels the charm of his personality, and would not have it abated by a jot; our only regret is that we have to share his reflected infamy with the land-surveyors, for, though it is true that his brass-plate bore nothing but the simple words "Pecksniff, Architect," his cards, as Dickens tells us, had the added legend, "and Land-surveyor," and the moral obliquities which are so dear to us belong to them equally with ourselves.

Pecksniff, as everyone will remember, confined himself strictly to the development of one side of architectural craft; of architecture as a mere business he recked nothing, and he would have known exactly how to regard those who debate the futile question whether it is a profession or an art. He would have pitied even more than he condemned them. His bitterest enemy could not have called him a professional man unless it was because he made professions which he did not carry out. He kept no ghost to take the burden of work off his shoulders; he had never even stooped to undertake any so far as was known, but in the exploitation of pupils even to so small a detail as the absorption of all silver-mounted instruments, in the sympathetic recognition of the inexhaustible possibilities of Salisbury Cathedral, in the minute portrayal of which building a long succession of young gentlemen had spent the years of fruitful pupilage, in these respects he was greatness itself. His scope was narrow, however, and to this extent Dickens was merciful; he left the larger part of the architectural field untouched. So far as he was concerned, architects in their other relations might have been immaculate, but, if the public wanted undeceiving on this point, others have been very ready to do it.

Daudet, for instance, in "L'Immortel," gives us quite a different type. This is the young man

of fashion, the boulevardier Paul Astier, whose notorious indifference and idleness at the École des Beaux-Arts did not prevent his displaying skill, sympathy, and imagination in his work. His ghost was a certain sculptor who was rich in all that Astier wanted, and Astier wanted much. He was in fact a cold, calculating miscreant *and* an architect. Fatal conjunction! Then there is of course the Restoration fiend, for whom the brilliant M. Anatole France is responsible. M. Quatrebarbe, "diocesan architect, pupil of Viollet-le-Duc," the victim of many a barbed shaft at the hands of his creator, is the offender. To him enters a certain Baron, who puts into his hands the restoration of his castle, a building marked at once by dignity and charm, and only asking to be preserved from further decay. M. Quatrebarbe "took out all the old stones, and replaced them by new." This is an unkind cut, but perhaps M. France knows Pierrefonds.

The catalogue of crime might be prolonged indefinitely. The jaded professional man in one of those rare moments when the old Adam is too strong for him picks up a casual novel from the table, and a minute later his cheek is smarting under the lash. The clever author of "John-a-Dreams," for instance, *à propos de bottes*, provides one of these little surprises. Here is the passage. "The loving work and prayer of generations had been put into the cathedral which furnished the model. The copy had been done in a hurry. The architect had made money; the contractor had made a good deal of money. The work had been scamped." Your architect is a shady fellow and his peccadillos are legion, but it is not quite clear of what crime Mr. Sturgis accuses him. His task had been to boil down a Continental cathedral into a cheap town church. To have undertaken the solution of this problem at all shows that he was not a man to strain at gnats. If the "copy was done in a hurry," it was no doubt because the client, as his manner is, wanted to eliminate time. If he made money—well! Even architects, perhaps mistakenly, think it necessary to support life. If collusion with the contractor is suggested, it may charitably be ascribed to brain exhaustion. Disraeli suggested that an architect wanted shooting occasionally, and death is indeed better than vilification. Kill us; but spare, oh spare, our characters!

In one book only so far as the present writer knows does an author show us an architect's sunny as well as his shady side. This is Mr. Thomas Hardy's delightful "A Laodicean," a book which is a perfect mine of information on the subject—a natural history of architects, so to say. The hero, George Somerset, for an architect is

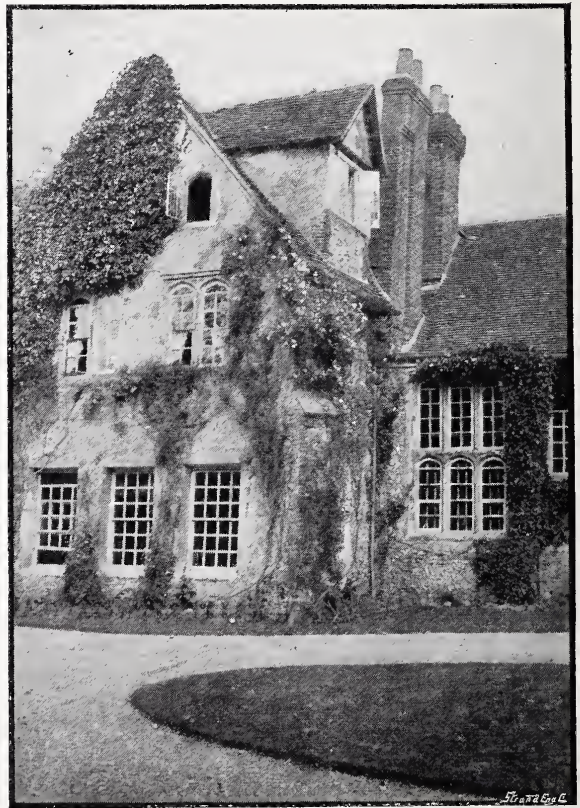


actually cast for the part of *jeune premier*, and fills the position with some credit, is a student of a somewhat dilettante type, of rather feeble physique, and what would a few years ago have been called aesthetic leanings. We find him sketching and measuring the half-ruined castle of a young and attractive heiress, and growing every day more engrossed in his double pursuit. The lady is ambitious of rebuilding the ruined wing of the castle, and has informally confided the work to the local man, a Mr. Havill, who combines architecture with other kindred pursuits. Havill meets Somerset at lunch, and some excellent fooling ensues. Havill's ignorance of dates and styles lands him in morasses into which Somerset is cruel enough to thrust him deeper. The lady, who has been much impressed by the latter's erudition, begs him to undertake the work himself. Professional etiquette forbids, but he suggests a competition between Havill and himself, to be decided by three assessors nominated by the Council of the R.I.B.A. from their body. The lady finds the plan delightful, and the rivals buckle to their work. Havill feels that the battle is lost before it is begun, and is advised by the villain of the piece to consult Somerset's plans, which is not difficult, as they are in an office in the castle. Havill yields, sees the masterliness of Somerset's conception, applauds, and makes it his own. The plans are sent in, and then follows an awful pause while the judges deliberate. At this point Mr. Hardy lapses regrettably from the judicial impartiality of his attitude, and in the persons of the assessors holds up the distinguished body in Conduit Street to contempt. The assessors, wily as the serpent or innocent as the dove, declare themselves unable to separate the competitors. "The plans are singularly equal and singularly good." Singularly indeed! Later on, when Somerset, who has completed a considerable part of the work, retires and is succeeded by Havill, the latter is not incommoded in the least by having to reconcile Somerset's plan with his own, because they are identical in all but detail. The competition by many men is relegated to the obscurity of their pet *Inferno*, and, in such an instance, would deserve its fate. Most architects who read the book would feel that Havill had cut his own throat when he "conveyed" Somerset's plan bodily, but Havill knew his men better, and reaped the benefit of that knowledge. Really, Mr. Hardy, even Fellows of the Institute, imbued as of course they are with all the bad traditions of an official clique, do not practise such broad comedy business as this! This is the architect of the Architectural Association's yearly entertainment.

A. E. STREET.

## ORPINGTON PRIORY: BY GEORGE CLINCH, F.G.S.

AMONG the houses near London that have recently come into the market Orpington "Priory" is undoubtedly one of the most interesting. There is no reason to believe that this was ever a monastic institution, as its name would seem to indicate. On the contrary, everything shows that it was the Rectory House of the mother church of Orpington, of which the chapelries of S. Mary Cray, Down, Keston, and Hayes were offshoots or missions. When it is explained that



ORPINGTON PRIORY.

the house was built partly in the fourteenth century and partly in the fifteenth century, it will be perceived that it is a building of more than ordinary interest. Mediaeval houses are by no means common in or near London. The swelling and ever-increasing tide of bricks and mortar has naturally swept away most of those which once existed. The few that remain are merely exceptions to the general rule.

Orpington Priory may be described as a combined Rectory House and Prior's Manor House, for whilst a portion of it was occupied by the Rector of Orpington, another part was built for the convenience of the Prior of Christ Church, Canter-



bury, during his travels and sojourns in this district.

As early as the eleventh century Orpington was one of the possessions of the Priory of Christ Church ; but it need hardly be added that if a house existed here at that early period there are no remains of it at the present time. The oldest part of the house is a small stone-buttressed building containing three rooms, and situated on the east side of the house. This was built in the year 1393, and appears to have been appropriated to the use of the priest who served Orpington Church. Very soon afterwards a series of little rooms leading out of this stone building was added.

The main building of the house, shown in the accompanying photographs, was built in 1471 by William Selling, Prior of Christ Church. It would seem probable that there was already a house here belonging to the priors of Canterbury, for Prior Selling is said to have "made great improvements at the several manors belonging to his church, especially at the apartments of the Prior in the manor of Orpington." However this may have been, it is pretty certain that the hall, principal rooms, and kitchen, which were built at this time, are the work of Prior Selling.

The hall is an apartment measuring 30 ft. in length, upwards of 21 ft. in width, and 16 ft. in height. It possesses an old stone fireplace and a

fine panelled ceiling, traversed by heavy chestnut beams. On the right of the entrance is an arched door leading to the apartment which was originally the kitchen, but in modern times has been used as a lumber-room. The windows of the hall are contemporary with Prior Selling's building, but the deep embayed window is of a somewhat later period.

The dining-room, 25 ft. by 16 ft. 8 in., is also part of Selling's work. It was until recently panelled throughout, but upon removing some of the panelling the handsome stone fire-place of the fifteenth century, which is such a fine feature in the room, was disclosed. The drawing-room, 24 ft. by 14 ft. 6 in., retains its ancient stone fireplace and panelled ceiling of oak and chestnut. Other important apartments are the oak-room, dressing-room, and sitting-room, all dating from the seventeenth century. The bed-room contains an oaken bedstead dated 1553. The library and principal bedroom date from the year 1471, and are part of Prior Selling's work.

Of course, when the great monastery at Canterbury was suppressed (in the year 1546), all its possessions were seized. Orpington, together with several appendages in neighbouring parishes, fell to the lot of Percival Hart, of Lullingstone, Esquire, subject to a yearly rent of one hundred shillings one penny and three farthings. The house has ever since been in the possession of lay owners, but



ORPINGTON PRIORY : THE EXTERIOR OF THE HALL.



its situation so near the parish church, and its former connection therewith as the rectory house of the parish, give it an interest greater than would attach to any mere private domestic building; and every lover of old buildings will doubtless join us in the wish that, whatever may be the future history of the place, no attempt will be made to demolish or renovate its ancient time-stained walls, and that no work of restoration will be attempted beyond what is actually necessary to keep the fabric in repair.

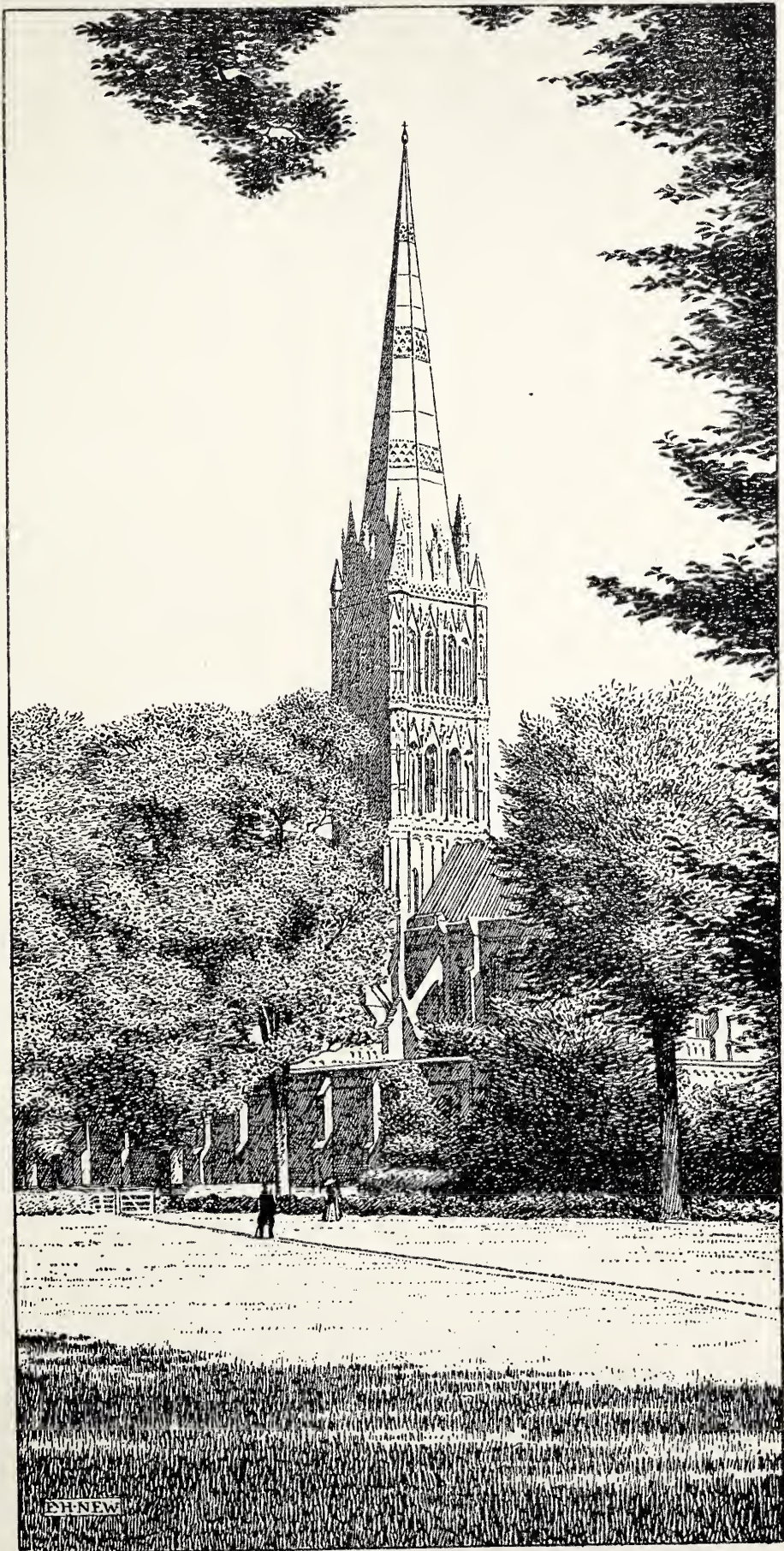
**S**ALISBURY CATHEDRAL: BY BERTRAM C. A. WINDLE, M.D., F.R.S., F.S.A. (See separate Plate.)

TWO miles from the modern — comparatively modern—Salisbury is an ancient earthwork, the *Sorbiodunum* of the Romans, the Old Sarum of later days, the cradle of the infant see of Sarum, whose exquisite cathedral forms the subject of these lines. "Celt and Roman," says Mr. Green, "alike had seen the military value of the height from which the eye sweeps nowadays over the grassy meadows of the Avon to the arrowy spire of Salisbury, and, admirable as the position was in itself, it had been strengthened at a vast cost of labour." Here Cnut died; here William the Conqueror, in 1070, his conquest of England accomplished, reviewed his armies. The inquisitive and timorous Pepys, journeying to Salisbury to consult Turberville, then one of the most noted oculists of the world, whose tombstone is still to be seen in the cathedral, and passing Old Sarum, "saw a great fortification, and there light and to it and in it, and find it prodigious, so as to frighten me to be in it." The original See of the Kingdom of Wessex was at Dorchester, near Oxford, Birinus being its first bishop. Later, under Bishop Hædde, it was removed to Winchester. Then it was subdivided, a new See—that of Sherborne, in North Dorset—taking over part of the district. A further subdivision raised for a time the little village of Ramsbury to the dignity of an Episcopal See; but Bishop Herman, in little more than a century after its creation, united this bishopric again with Sherborne, and shortly afterwards, in 1072, transferred the seat of episcopal authority thence to Sarum. Herman was succeeded by Osmund, a relation of William the Conqueror, who before his reception of holy orders had been castellan of Sarum, and to Osmund the erection of the Cathedral Church in the midst of the fortifications is due. He finished his work in 1092, and there established the "Sarum Use," of which so much has been heard in connection

with Anglican controversies. The foundations of this church have been occasionally visible in dry summers, and show that it was built in the form of a plain cross, and was 270 feet long by 70 feet wide, the total width at the transepts being 150 feet. But the situation, however excellent for military purposes, was anything but ideal for the ecclesiastics connected with the cathedral. There was a great deal too little water and a great deal too much wind; in fact, we are told that "when the wind did blow they could not hear the priest say Mass." Moreover, the military and ecclesiastical forces did not get on well with one another, and as the result, one supposes, of some more than ordinarily bitter quarrel, the ecclesiastics, who had gone forth from the city for the purposes of a religious procession, found themselves shut out on their return, and condemned to spend the night as best they could on the sides of the hill. It was obvious that one party or the other must move, and the Churchmen decided that the choice should be theirs. "What has the House of the Lord to do with castles?" asks Peter of Blois, a canon of the Episcopal Church, "it is the Ark of the Covenant in a temple of Baalim. Let us, in God's name, descend into the level." The move was made under Bishop Poore. At first it appears that he was anxious to erect his new cathedral at Wilton, on lands owned by the rich abbey at that place. But the abbess does not seem to have welcomed this project, and eventually a choice was made of the spot where the cathedral now stands. One legend says that this place was chosen by means of an arrow shot from the ramparts of the ancient city, another that the Blessed Virgin appeared to the Bishop in a dream and commanded him to build her church in the Maer-Field. However this may be, certain it is that on April 28, 1220, the first stone of the new church was laid by Poore, and its building forthwith proceeded with. The loss of its cathedral was the signal for the downfall of Old Sarum.

Salisbury itself—New Sarum—is a place associated with many historic events. Parliament met there in 1297, and again in 1384. It was regarded as a place of such importance that one of the quarters of Jack Cade was sent to be hung up on its walls after his abortive insurrection. In 1484 the Duke of Buckingham was executed there by Richard III.: "without arraignment or judgment he was, in the open market-place on a new scaffold, put to death." It was visited by many of the sovereigns, James I. making it a specially favoured place of resort. Like many other places of importance, it was, during the Parliamentary wars, held now by one party, now by the other. Here Cromwell came after the long siege of





SALISBURY ✱ CATHEDRAL







Basing House, and near here Charles II. hid after the battle of Worcester. It was the scene, in 1655, of the ill-fated rising of Sir John Penruddocke, who, entering the city during the Assizes, took the judges prisoners and proclaimed Charles II. king, only to lose his own head shortly afterwards for that exploit. The army of James II. had been assembled here for the purpose of opposing the Prince of Orange, and the King himself was stopping at the Bishop's Palace, when his troops deserted him to join the invader.

Bishop Poore did not finish the work which he had commenced, but after his translation to the See of Durham the building was continued by his successors, Robert Bingham, William of York, and Giles of Bridport, during whose episcopate the church was consecrated either by that prelate himself, or by Boniface of Savoy, Archbishop of Canterbury, in 1258, King Henry III. and his Queen being present at the ceremony. The fabric was not, however, completely finished until 1266, so that it was forty-six years in course of erection, a marvellously short time when one thinks of the difference between the mechanical appliances of those days and compares them with those now at the service of architects and builders. The total cost is said to have been about 40,000 marks, which has been computed to be equal to about half a million of money at the present day. Elias de Dereham, a canon of Salisbury, is believed to have been the architect of the church, a man whose name is also associated with the construction of the shrine of S. Thomas of Canterbury in the cathedral at that place. The cloisters and chapter-house are of slightly later date, having been commenced during the episcopate of Walter de la Wyle (1263-1271). The marvellous spire,

the thin steeple

That tops the fair fane of Poore's olden  
Episcopal see,

as the novelist of Wessex puts it, was apparently no part of the original design, as, indeed, was pointed out by no less an authority than Sir Christopher Wren. That great architect was called upon to examine the spire in 1688, after a terrific thunderstorm had caused fears as to its safety. He then stated his opinion, as the result of his examination, "that a spire was not contemplated by its builders," and that "out of fear to overburden the four piers of the tower its inside was carried for 40 ft. above the nave with a slender hollow work of pillars and arches, nor hath it any buttresses; the spire itself is but 9 in. thick, though the height be above 150 ft." It rises 404 ft. from the ground, and is 23 in. out of the perpendicular. In later years the edifice suffered severely at the hands of the so-called restorer, the culprit

in this case being Wyatt, who pulled down the Beauchamp and Hungerford Chantries on the plea that they were beyond repair, shifted the tombs—or, at least, many of them—from their original positions and placed them in two long rows between the pillars of the nave, as they now are to be seen, and generally maltreated the ancient building to the best of his ability. This work was commenced in 1789, when the Chapter instructed Wyatt "to make new canopies to the stalls, to build a new pulpit and Bishop's throne, to put new iron rails to the Communion, with coping thereon, and set new blue stone steps to receive the same, to put two wainscot screens across the aisles, to lay blue stone paving in the Lady Chapel, in squares to be cut out of the old grave-stones, and enrich the side walls according to the drawings, to clean and colour the church from the east end of the transept and make the screen to the western side of the organ." He was also told to remove "the beam in the choir," and instructed that "the north and south porches to be taken down, the south door near the verger's house stopped up and another opened near the Chapter Vestry, to open out the chapel in the great north and south transepts, and to convert the north-east transept into a morning chapel, to remove certain monuments in consequence of alterations in S. Mary's Chapel, and to take down the Beauchamp and Hungerford Chapels." In 1862 a further restoration was undertaken, under the supervision of Sir Gilbert Scott, when some of the mischief done by Wyatt was repaired, though it was, of course, impossible to replace much that he had swept away. Among other things, about sixty statues were placed in vacant niches in the great west front. This part of the church seems to have been the last to have been designed and erected, since the ball-flower in it shows the approaching influence of the Decorated period. At the apex is a vesica containing a figure of the Saviour seated. The top row of figures consists of a tier of Angels; below this is a row of figures representing Old Testament personages; next comes a series of Doctors, Virgins, and Martyrs; and lowest of all a row of Princes, Martyrs, Bishops, and others connected with the cathedral and with the diocese to which it belongs. The whole is fully described in a work called "The Legend of Christian Art," written by the Rev. H. T. Armfield, who was a minor canon of the church. Built thus continuously and, with the exception of part of the spire, at one period, the cathedral belongs to one period of architecture, the Early English, and presents consequently much less variety in appearance than its sister cathedrals throughout the country. Fergusson says of it that "in this church we have



a plan not only extremely beautiful, but perfectly original. There is scarcely any trace of French or foreign influence; everything is the result of the native elaboration during the previous century and a half. The apsidal arrangement, so universal in Norman cathedrals, has disappeared never to return (except in Westminster Abbey and Lichfield); and the square east termination may henceforth be considered as established in this country. When viewed from any point east of the great transept, it displays one of the best proportioned and, at the same time, most poetic designs of the Middle Ages." The cathedral is in the form of a double cross, possessing choir transepts as well as those of the nave. The Lady Chapel is at the east end, and there is a lofty north porch. The interior of the building looks, it must be confessed, somewhat cold, and awaits a really fine series of stained-glass windows, an adornment in which it is very wanting. But the two magnificent windows by the late Sir E. Burne Jones in the south choir aisle, the well-known "Angeli Ministrantes" and "Angeli Laudantes," make up to some extent for the want of really fine glass elsewhere, and cause one to wish that the whole of the church could have been filled with equally fine works of art. An ancient rhyme links the number of pillars, windows, and doorways with that of the number of hours, days, and months in the year:—

As many days as in one year there be,  
 So many windows in this church we see;  
 As many marble pillars here appear  
 As there are hours throughout the fleeting year;  
 As many gates as moons one year does view—  
 Strange tale to tell! yet not more strange than true.

It is impossible, even if it were desirable, to give here any account of the treasures which the cathedral contains. The tombs throughout are of great interest, and amongst them may be specially noted the diminutive effigy of a bishop, long known as the Boy-Bishop, though whether it really represents one of those prelates of a day or is a heart-shrine belonging to a genuine bishop is a moot point. Other interesting monuments are those of William Longespée, first Earl of Salisbury, son of Henry II. by Fair Rosamond; of Robert, Lord Hungerford; of Sir John Cheyney, standard-bearer of Henry of Richmond at Bosworth Field; and of Lord Stourton, the murderer of the Hartgills. Lord Stourton was hanged with a silken cord for his crime in Salisbury Market Place, and up to 1775 a wire twisted into a noose was still suspended over this tomb as a memorial of his fate. The Chapter House contains the most extraordinary series of carvings, representing the "Battle of the Vices and the Virtues" and a series of incidents from Old Testa-

ment history. It would be unjust to the cathedral to dismiss it without any mention of the beauty of its surroundings, the noble expanse of greensward, and the graceful trees; but indeed it is impossible in an article such as this, mainly historical in its purpose, to do more than indicate some of the beauties of the church, whilst it is wholly out of the question to do more than direct attention to the many other objects of architectural interest in which the city is rich.

## LUSTRED POTTERY AT THE PARIS EXHIBITION.

ALTHOUGH among the exhibits of pottery in the Exhibition at Paris lately closed there were many things which it would be better to avoid than to imitate, there were also a few exhibits which were suggestive of possibilities in decoration. Among these was the lustred ware made in the South of France: not that it would be advisable to imitate the designs which had found favour with the manufacturers, for most of them were offensive to one's art feeling; but that the secret seems to have been found of the power of reproducing with absolute certainty splendid effects of colour, such as are the delight of collectors of ancient glass, in many specimens of which the decomposition of the surface has produced rainbow hues of a strong metallic lustre, examples of which may be seen in many museums, including our own in Bloomsbury. That the manufacture is perfectly under control is proved by many of the objects on the stalls having been sold over and over again. In July some of them had a list of as many as sixteen names of persons attached, to whom replicas were to be sent, and no doubt the lists grew to a much greater length before the Exhibition closed.

The most successful exhibit was that of Clement Massier, Golfe Juan Poterie, in which one saw beautiful lustred purples toning to red or blue, orange toning to yellow green or lake blue, and turquoise blue toning to violet or yellow green. The shapes were strange and quaint, and the glazes very often superb, but it was the lustres which seemed the most suggestive part of the exhibit. One pot was like a truncated pine-cone in shape with a ground of grey blue and turquoise. Upon this the sections were worked with ruby lustre in the centre and grey green at top and bottom, with an effect of great splendour. On other pieces of pottery landscapes, flower-panels, and feathers were painted in different metallic lustres, with an evident certainty as to



what the final effect would be; and in another exhibit from Arènes de Fréjus (Dominique Zumbo) patterns were worked in a similar manner in lustres of contrasting colours. On this stall were terracotta tiles, plates, vases, &c., decorated with lustred designs upon the dull ground. Delphine Massier, Vallauris, also showed some quite splendid metallic effects upon vases, and in the Austrian section were others of the same sort. There was also a wonderful wall of tiles with metallic lustres, the ground when seen sideways being a pale sea-green. Here butterflies disported themselves on the wall in one lustre or another, becoming visible in different contrasts as one changed position. Joined to this was an upright pattern of peacocks' feathers and pine-cones, which appeared to be a kind of *champlevé* in clay (a process which some of our English manufacturers have also employed), the spaces sunk being filled with various fluxes, the colours of which ranged from dark blue to green orange through greens, all being lustred. A dado was attached which had projecting mouldings and a nondescript pattern in relief, but worked with the same beautiful lustres. These tiles were made by Janin Frères and Guérineau.

It is of course quite well known that we have potters in England who can occasionally, but without absolute certainty, produce beautiful lustred ware, though not of such great variety; but here were manufacturers who appeared to possess the same certainty which Maestro Giorgio possessed, who undertook to add lustres to other men's finished work, and therefore must have been quite sure that nothing would go wrong in the kiln. If it were possible to plan such decoration in England with a probability of its coming anywhere near one's intention when carried out, surely it would be worth the while of architects to consider a means of getting so fine and permanent an effect of colour and make room for it in internal decoration. The most ravishing visions suggest themselves to the imagination in the way of bands and stripes of colour upon the external surfaces of buildings, or of coloured backgrounds to figure decoration. The only dangers would be that the processes of manufacture might produce a lifeless repetition of pattern (which has been so characteristic of English manufactures in the past), the same quality, in fact, which distinguishes the modern encaustic tile from its mediaeval prototype; or that the new form of decoration should be used too profusely and indiscriminately, and become nauseating; but every fresh departure runs this risk, and it is only the attractiveness of the effects produced which suggests the fear. The experiment is worth the attention of our manufacturers.

A. W.

## THE CHURCH OF THE HOLY ROOD, AVENING, GLOUCESTERSHIRE: THREATENED WITH "RESTORATION."

THE ancient and picturesque church of the Holy Rood, Avening, which is one of the latest of our ancient sanctuaries to fall under the restorer's hand, well repays the trouble of a visit from the architect, artist, or archaeologist. Our illustrations give some idea of the general appearance and form of the church, but cannot convey, of course, any hint of the beautiful colour of its weather-stained walls, nor of its delightful relation to the village and to the landscape.

The chancel is partly Norman and partly fourteenth century, with fine vaulting of both periods. The lower story of the tower has also Norman vaulting. The north transept is fourteenth-century work, already partly restored some years ago. The nave is also Norman and fourteenth century, with traceried windows of the latter period and a fine open oak roof. The upper west windows are of the beginning of last (nineteenth) century—two together—round-arched. The modernity of these is one reason illogically advanced for doing some still more modern work at the west end. The doorway from the north porch into the nave is a fine Norman one, very richly carved. In the fifteenth century a priest's chamber was formed in the upper part of the porch, the ceiling being just above the level of the Norman capitals, and a new doorway with the four-centred arch of that period was also erected.

When the north transept was partly restored a few years ago the three windows in it were filled with stained glass, thereby darkening the whole wing, and to obviate this it is now proposed to cut through the gable above the three-light window and insert a rose window.

There are galleries at the west and on the south of the nave. Parts of these are decayed and dangerous. If there was any desire to preserve these galleries, though they are not older than the beginning of the nineteenth century and are quite inoffensive in appearance, the work of repair would be simple enough. But, in common with the body of the nave, the seating consists of old-fashioned box-pews, and, as it appears this form of pew is not conducive to reverent behaviour at service, it is proposed to remove the galleries and reseat the church. We do not think much exception can be taken to this proposal; but in order to restore the accommodation thus lost it is further proposed to take down the west wall (a fourteenth-century one), and extend the nave sufficiently to





THE NORTH TRANSEPT.

Breaking off the plaster in the interior and cleaning up and painting the masonry, putting "cathedral glass" in the clear-glass windows, replacing broken or decayed carvings and traceries, may all be classed as objectionable and unnecessary proposals, because they have no bearing on the stability of the building and are innovations which are entirely inimical to the appearance of the church, and are not desired by either the Rector or the major part of his congregation.

There are several defects in the fabric which urgently need repair, as, for instance, the alarming fissures that have appeared in the walls of the south transept, the breaking away of the north-west pier of the tower, and the slight spreading of the nave roof. It is also most impor-

accommodate a much larger congregation. This, in a village with a decreasing population, is not even sensible in a commercial sense, and we are not surprised to learn that these proposals do not emanate either from the Rector or the bulk of the congregation, but from a few (possibly only one donor) who propose to be principal contributors.

tant that a scheme of land drainage should be put in hand to prevent the surface water of the rising ground on the south side from percolating into the foundations. How it is proposed to deal with these pressing points we are unable to discover; but they should receive attention before any other proposals are considered. Too often the urgent and legitimate demand for repairs is made a cloak to hide unnecessary and vandalistic alterations which interested parties desire to rush through. If these repairs are dealt with in the same spirit that has characterised the other proposals, then the edifice will experience its worst possible fate.

The Rector has expressed his anxiety to be as conservative as possible; but he either has had or expects to have more extensive proposals pressed upon him by those who contemplate contributing to the restoration fund. We sincerely trust that wiser councils may yet prevail to prevent the introduction of modern alterations and innovations into this ancient structure. In the rough setting of the country some of our brightest architectural gems are found, and it is our duty and privilege to preserve them. We do not disparage modern work or assert that it is always inferior to that of our forefathers. We oppose these proposals because there is no valid reason or necessity for them to be carried out, and, unless very strong reason can be shown for altering or "restoring" (too often the terms are synonymous) an ancient building, it should remain inviolable.

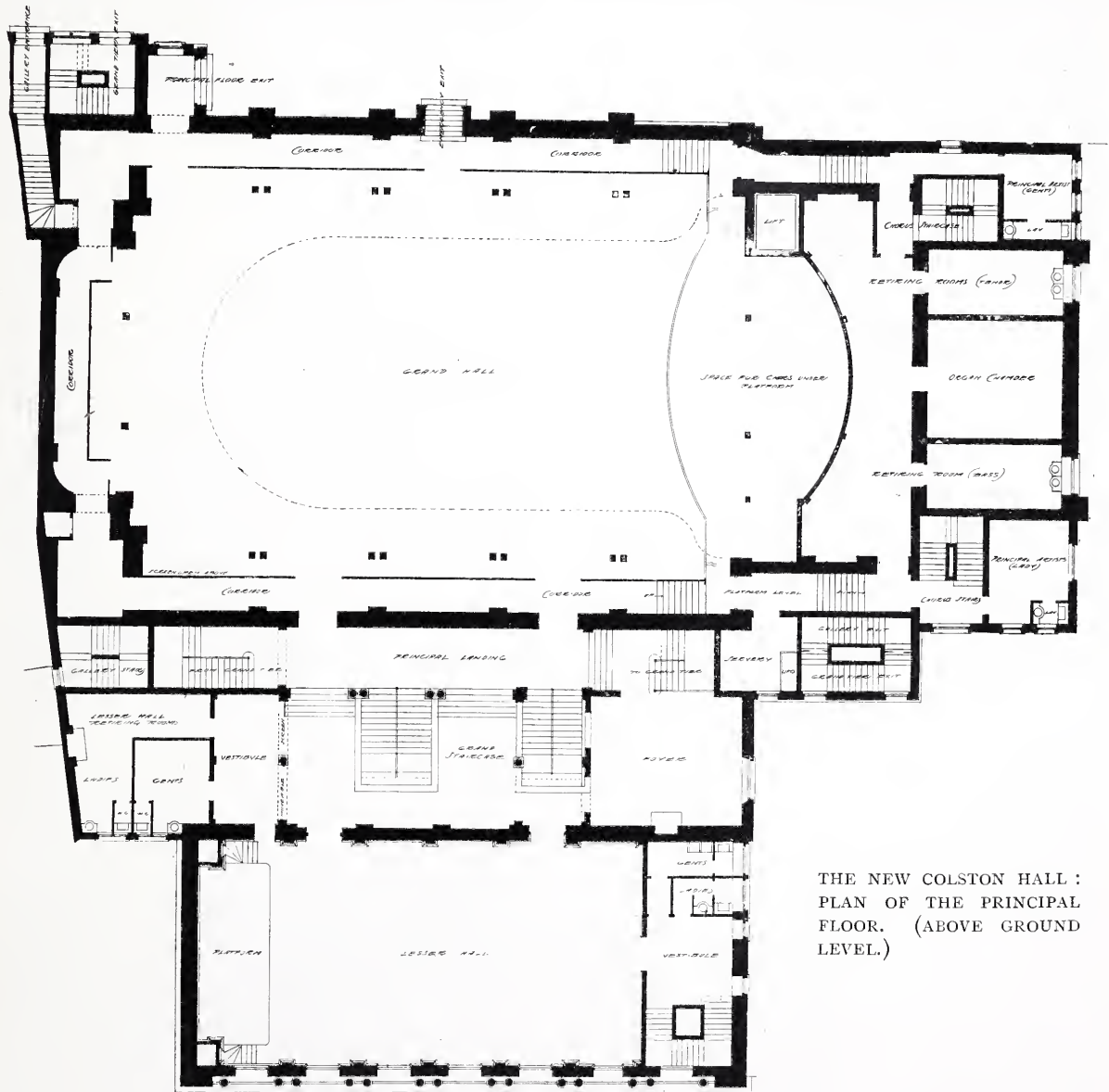
THE CHURCH OF THE HOLY ROOD, AVENING,  
GLOUCESTERSHIRE : GENERAL VIEW.



# THE NEW COLSTON HALL, BRISTOL.

THE closing days of November witnessed the opening of one of the largest Concert Halls in the provinces. The old Colston Hall at Bristol was destroyed by fire in September, 1898, and most architects will recall the interest aroused in connection with the many schemes for its rebuilding.

Messrs. F. H. Jones and E. S. Cummings, of Parliament Mansions, Westminster, were selected. We personally made a most careful examination of the whole of the designs when they were publicly exhibited, and cannot but agree that for the purpose of accommodating a largely increased audience with convenience and safety the selected plans were surpassed by none ; the numerous uses to which the hall was intended to be put, and the fact that most of the old walls of the hall have



THE NEW COLSTON HALL :  
PLAN OF THE PRINCIPAL  
FLOOR. (ABOVE GROUND  
LEVEL.)

We are in a position to state that the inception and conduct of the competition was above reproach, a very model of all that the profession has striven to obtain and in only too many instances striven in vain ; but here were clear instructions, a professional assessor of repute, and a *bonâ-fide* intention on the part of the promoters to obtain the best result.

Mr. H. L. Florence was the assessor appointed by the President of the R.I.B.A., and the designs of  
VOL. IX.—D

been retained, presented a rather complex problem, requiring the most painstaking thought. The site, however, although not a detached one, is well adapted to the purpose of a public hall, more especially due to the fact that the road (Trenchard Street) on one side, being on a higher level than Colston Street, admits of easy exits from the grand tier and gallery.

The principal entrance to the building is from Colston Street under the existing loggia, from



which a new vestibule having three large double doors leads to the entrance-hall, on one side of which is a room for the directors, and on the other a reception-room for distinguished guests; opening out of the entrance-hall are separate cloak-rooms for ladies and gentlemen, with a crush-room between.

Two large flights of steps, each divided by a centre rail, lead to the principal floor or great hall, which is surrounded by a corridor formed by wooden screens, provided to minimise draughts and to allow the public to reach their seats without crossing the body of the hall; but these screens in execution have not been kept in line with stanchions as originally shown on plan, but have been set nearer the main wall, doubtless to give increased seating area, but by so doing the corridors have suffered and are now much too narrow; indeed, it is only too apparent that for general purposes the comfort and dignity of the hall have been sacrificed to give the utmost seating accommodation on special occasions, which could perhaps have been more conveniently obtained by making these screens moveable. The principal approach to the grand tier is also from the main staircase. This arrangement was adopted so that on certain occasions, such as a ball, direct access could be obtained from the floor of great hall to the grand tier, which on such occasions would be used as a supper-room, and the risers of this floor are so arranged as to be capable of forming a perfectly level floor.

After the original plans were submitted additional land at the orchestra end of the building was acquired by the directors, thus lengthening the building and giving not only increased space to the orchestra, but also enabling more adequate accommodation to be provided for the members of the large choirs utilising the building. In the orchestra the seating is arranged on a parabolic curve and provides accommodation for about 100 musicians and 550 chorus. Each group of singers has a separate retiring-room at the side of platform at which they sing; they also enter as near as possible at the level they occupy; thus the band enters at the lowest level of platform, the soprano and alto by vomitoria at an intermediate level, and the tenor and bass at the highest point. A portion of the platform is made moveable, so that a large stage may be formed the moveable portions being removed to basement by means of a lift. The staircases for the exit of the large choirs are, however, rather inadequate; for instance, the basses and altos come out at different levels on to one staircase, where a block must inevitably occur, and a further inconvenience lies in the fact that the retiring-room for soloists is also approached from the same landing; and when one considers that

300 persons use this one staircase at the same time the desirability of separate staircases for each division of the choir must be apparent.

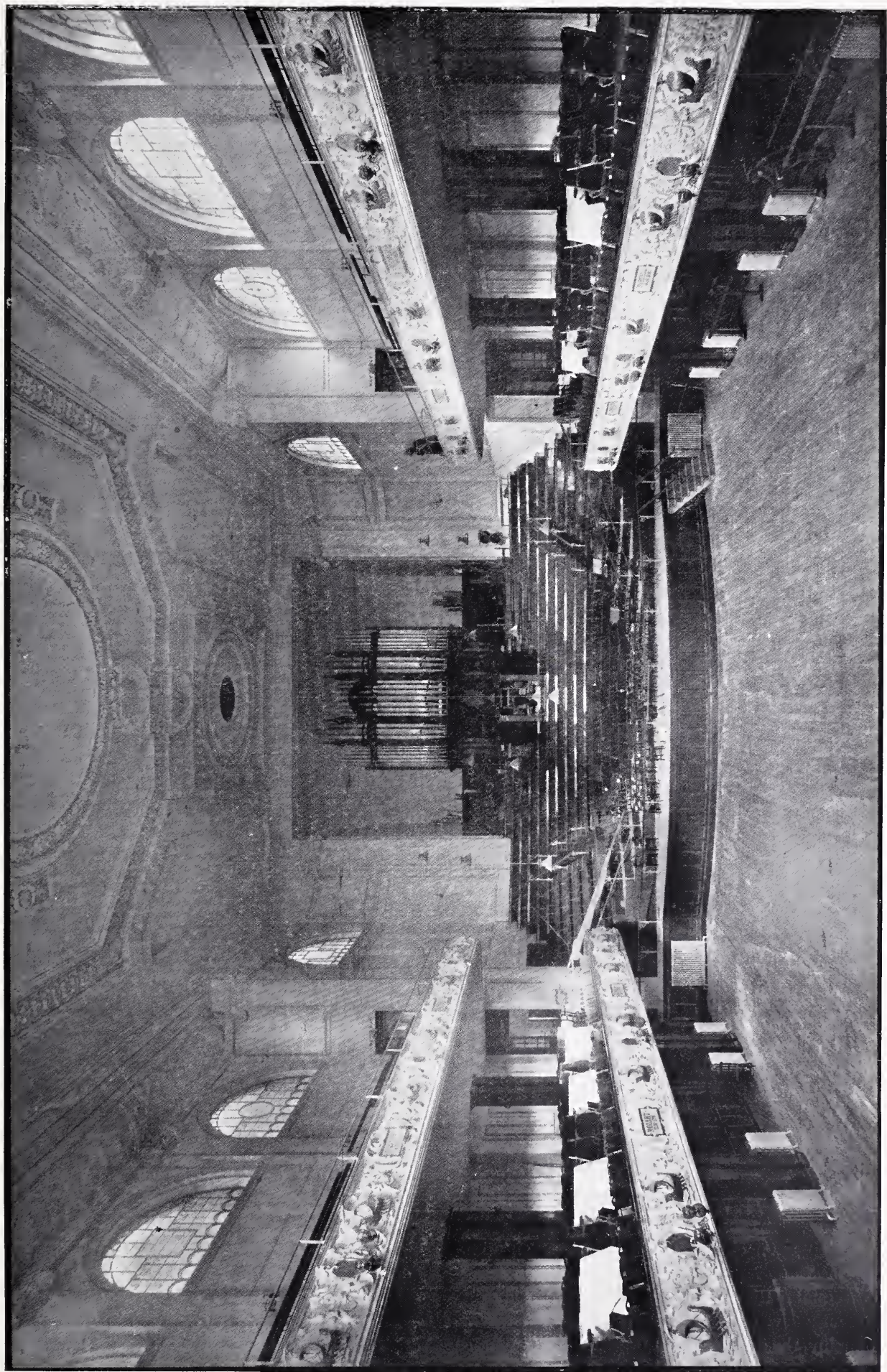
A magnificent organ, the gift of Sir W. H. Wills and built by Messrs. Willis & Sons, London, occupies the centre of the orchestra at the end of the hall. The chamber is about 22 feet square, and the height from engine-room to top of case is a little over 70 feet; it is blown by three electric motors, the power being supplied by the Corporation. The ceiling over the organ has been specially designed to throw the sound into every part of the hall, and the aesthetic effect of this culminating point of view, the high altar as it were, has to some extent been sacrificed. The straight lintel over the organ recess does not harmonise with the slight segment curve of the ceiling of hall, and the whole appearance of this end of the building is not happy.

Serveries and lifts are provided in positions leading directly from the large kitchens in basement to the principal floor, grand tier, and chorus refreshment-rooms, but the kitchens have not yet been fitted up.

The building throughout is lighted by electricity. The staircase and landings have, in addition, gas jets, for use in case of emergency. The heating is on the low-pressure hot-water system, and the hall is ventilated mechanically by two extraction fans worked by electric motors; two large perforated openings occur in ceiling, and through these the foul air is drawn into space between ceiling and roof, from whence it escapes through louvred openings. Fire appliances have been placed in convenient positions throughout the building.

The ground and principal floor plans, which we reproduce, show the method adopted by the architects of revising the existing portions of the building—the crux of the whole question—and the simple and convenient treatment of the staircase leading from the principal entrance in Colston Street to the body of the hall and the grand tier over. These are undoubtedly the strong points of the plans. A gallery is arranged over the grand tier, and, like it, occupies three sides of the hall, both being supported by the modern method of cantilevers; the supporting stanchions in almost every instance being so arranged as to cause no obstruction to sight. These stanchions are cased in deal or pine, which, together with other parts of the woodwork, are stained a not very pleasant shade of green and varnished, producing a rather incongruous effect contrasted with the plaster work of gallery fronts and ceiling. The character of the latter is very much on the stock lines of ordinary theatre work; but the ceiling, as may be seen by the photographs of the interior which we publish,





THE NEW COLSTON HALL, BRISTOL:  
JONES & CUMMINGS, ARCHITECTS.

*Photo Harvey Barton.*







this point a similar objection may be made to one of the gallery exits, where a break occurs on a landing that is positively dangerous, and could be easily and economically remedied. One of the exits into Trenchard Street, too, might be much improved on the score of safety and cleanliness also. These points, however, are only minor ones, and from the practical standpoint of the average Briton, that of seeing and hearing, the New Colston Hall is undoubtedly a success; but it is much to be regretted that funds were not forthcoming to obtain a rather more worthy *ensemble* amidst which to pay homage to the productions of musical art that form so important a part of the functions of the building.

The grand opening, from November 27 to 30, when important musical works were rendered, practically demonstrated the safety and convenience of the new hall, and, above all, proved that the acoustic properties are really admirable. We have it direct, on the authority of Mr. George Riseley, the well-known conductor, that for sound the hall is about as perfect as it is possible to be; a study, therefore, of the shape, proportions of the hall, and the form of ceiling, should be a useful guide for future buildings of this character.

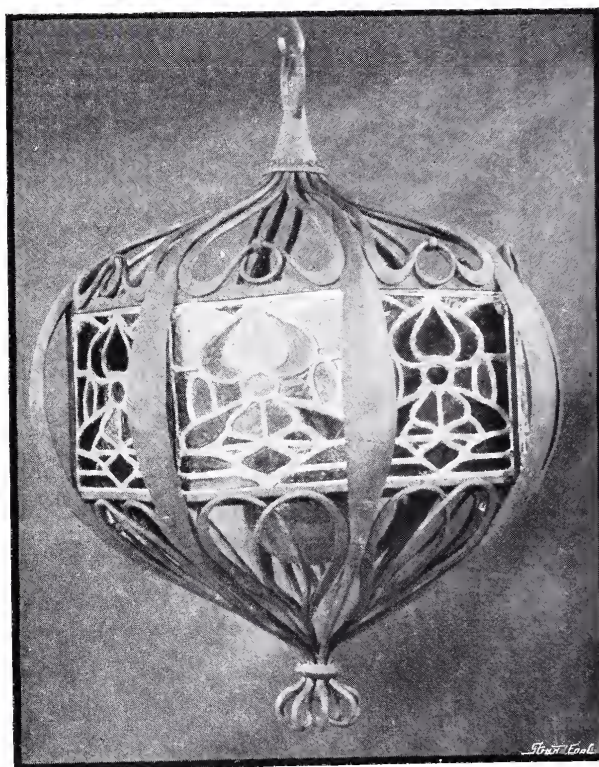
The accommodation of the hall is on the ground area between 1,400 and 1,500; grand tier, 700; gallery, 1,000; and orchestra—accommodating band and chorus—about 650, giving a total accommodation of nearly 4,000 in a hall the extreme internal dimensions of which are about 80 by 160 feet.

The directors have included in their scheme the rearrangement and redecoration of the lesser hall, which escaped destruction by fire, and this has been furnished with a separate entrance, to be used when both halls are engaged in the same evening, so as to keep the two audiences absolutely apart. The gallery has been removed to the opposite end; also improved lighting and ventilation have been secured, and the provision of double windows will secure freedom from street noises. The various staircases are well lighted and fire-proof; ample cloak-room accommodation has been provided, and the comfort of the public using the hall appears to have received every consideration.

The exterior of the building is practically what it was before the fire and is architecturally of little pretension; the entrance loggia, designed by the late Mr. Foster, the architect of the original building, is Byzantine in character, as was the detail of the fine old hall. The architects for the new work, however, have not adhered to this style; but this is of little consequence, inasmuch as very little of the original interior work remained. The large semi-circular clearstory windows are the old ones, and, although they were not at first intended to be embodied in the present scheme, they are really one of the most satisfactory features of the interior.

## THE APPLIED ART COURT AT THE EDUCATIONAL EXHIBITION, LIVERPOOL. PART ONE.

THE Educational Exhibition held in S. George's Hall, Liverpool, in aid of the Church Teachers' College, was attended by success both financially and educationally. Among the various sections was one under the presidency of Professor F. M. Simpson specially devoted to applied art, in which the work of local designers was distinctly prominent. Although the court was not large, the general quality of the work was decidedly good, and it was most admirable to see the freshness of the design and the thoughtful



LAMP: DESIGNED BY C. B. MEYER, EXECUTED BY C. B. MEYER (GLASS), W. DUKE, F. NACHTIGAL, W. J. BLACKBURN, AND OTHER STUDENTS (WROUGHT-IRON WORK).

way much work had been adapted to material, purpose, and the position it had to occupy. Fine examples of this were shown in the exhibit of Richard Ll. B. Rathbone. His display showed that much thought and care had been expended over both the large and small examples of his work, from the silver casket, one of the finest specimens, as regards either design, quality, or workmanship, to the many buttons, for which we believe he has made no fewer than fifty different designs. There were three cases of his exhibits—the first containing handles, hinges, and other door fittings; the second

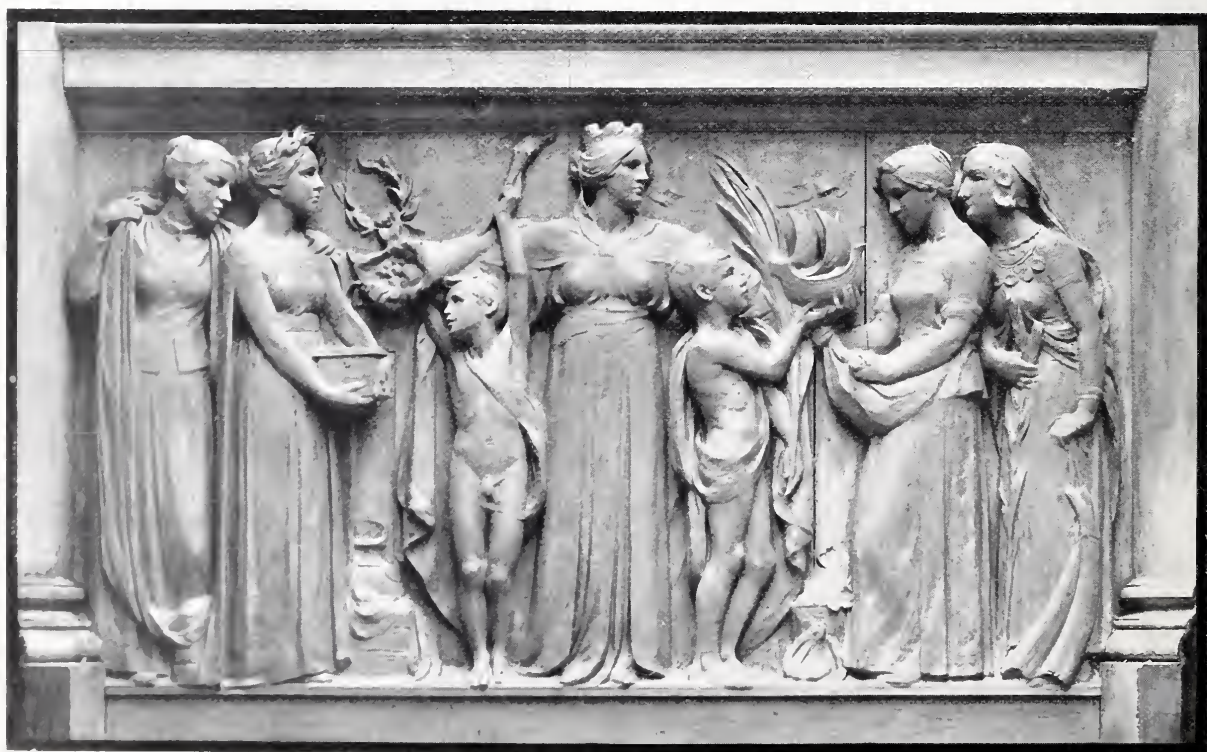


devoted entirely to buttons; while in the third the silver casket made to hold the address presented to Mr. William Rathbone chiefly monopolised attention. This casket is an oblong generally, but with a swelling fulness in the side, and has been overlaid with wrought strap-work, in which are set large hollowed stones of jade, making an unusual and beautiful composition of colour. Other beautiful combinations of colour in silver-work and stones were shown in the jewellery of Mr. and Mrs. Gaskin, of Worcester, such as a fine bowl-shaped spoon in beaten silver, in the handle of which is set with happy effect an opalescent white cornelian. Other interesting combinations of colour in turquoise and ruby set in beautiful form are seen in some hair-pins and hat-pins in which filigree has been used with peculiar success. The same designers exhibited also an original pendant of silver filigree set with opals, and another silver pin set with carbuncles and moonstones. The same case contained jewellery and enamel by Lily Day, whose work is always interesting and particularly suited to the delicate treatment required for enamelling. Of this exhibit



HAMMERED COPPER WORK : VASE (A) BY T. G. PEMBERTON, CANDLESTICK AND VASE BY F. NACHTIGAL, BOWL BY ALICIA KAY.

we liked best a small brooch in which a child's head was decoratively expressed in *champlevé*, the colours being so chosen as to lose the tinsel glare from the foils, which so often becomes obtrusive in translucent enamel. Another example of the subtlety in colour is shown in the use this artist made of a turquoise blue enamel around an



"COMMERCE." SCULPTURE PANEL (10 FT. BY 5 FT.) FOR PARR'S BANK, LEICESTER : BY CHAS. J. ALLEN.





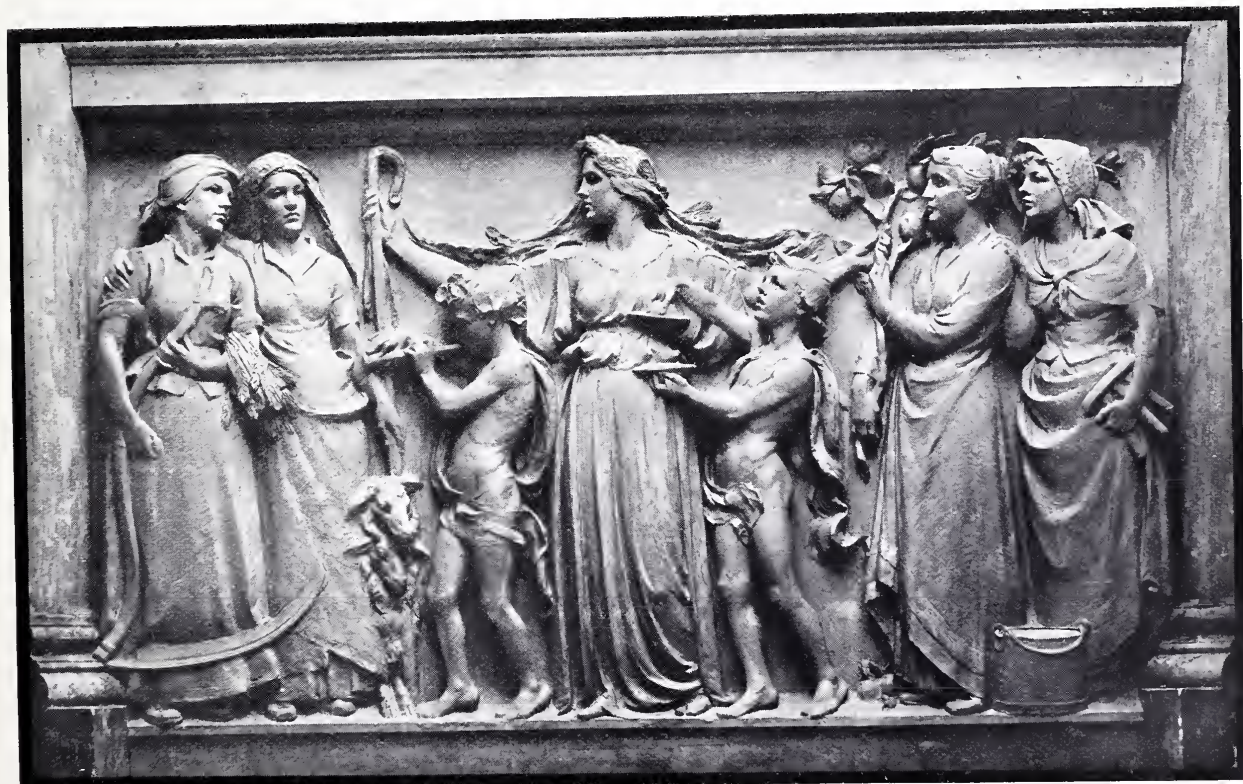
GLASS PANEL : BY M. DE ROUSSADO.

GLASS PANEL : BY C. E. MARTIN.

emerald set in a silver ring. Her other exhibits consist of a waist ornament very broadly treated in champlevé on copper, a pin with a cupid's head in purple and red, and a curious brooch which has for motive waterlilies growing through a circle of water, the water being expressed by blue enamel through which the silver stems of the plants pass,

bearing flowers of white stones. This design is exceedingly simple and effective. Frances and Herbert McNair contributed a case of jewellery and also one of table-furniture. The most important article amongst the jewellery was a pendant by Frances McNair, designed to receive a crystal containing a C.I.V. shilling. The body of the pendant is of beaten silver, the design being two female figures placing a laurel wreath over the locket containing the shilling, the locket being formed of a laurel tree in pierced silver and green enamel, making a cage to hold the crystal. Besides the pendant, there were also

examples of jewellery designed and executed by J. Herbert McNair ; a vinaigrette, being a decorative head in beaten silver with turquoises as eyes and a ruby for a mouth, the hair being treated in silver wire ; two pairs of earrings, one consisting of diamonds contained in little cages of silver wire ; a brooch with an amethyst in pierced silver, a play



"AGRICULTURE." SCULPTURE PANEL (10 FT. BY 5 FT.) FOR PARR'S BANK, LEICESTER : BY CHAS. J. ALLEN.





BRASS INKSTAND, HAMMERED COPPER INK-STAND, HAMMERED COPPER VASE, DOUBLE BRASS INKSTAND, HAMMERED COPPER VASE : DESIGNED BY C. F. A. VOYSEY, EXECUTED BY R. LL. B. RATHBONE.

upon the rose, in which wire is again used ; also a set of brooch and earrings with decorative heads carved in coral set in silver, and an engagement ring in gold, the motive being the spirit of Eternity guarding two hearts. Amongst his table furniture was a set of finger bowls, spirit tumblers, and liqueur glasses in blown glass, silver salt-cellar and pepper-pots, a pair of pierced sugar-tongs, and a toast-rack in wrought-iron electro-plated silver. Before leaving the jewellery some very good designs for a necklace and châtelaine in enamel by Katie Fisher should be mentioned, though these, if worked out, would be somewhat heavy to wear. Designs also for pins and brooches by Annie McLish are worthy of note. The modelling is very strong, principally through the splendid examples afforded by Gertrude A. Williams, a student at the School of Architecture and Applied Art, University College, Liverpool, who was this year the successful candidate for the £60 Art Scholarship granted by the Technical Instruction Sub-Committee.



THREE ORNAMENTED COPPER VASES AND ORNAMENTED COPPER BOX : BY R. LL. B. RATHBONE.

One of the best examples of her work is a drinking fountain, the beautiful and simple form of which is admirably decorated in very low relief, with a conventionalised treatment of the water-lily and a Naiad's head. It seems a pity that the fine lines at the base should be spoiled by the introduction of very naturalistic fish, which are painfully out of keeping with the rest of the design, and give it a fussy, restless feeling. A drinking trough by the same artist is hardly as great, although it has no faults. It is a long horizontal treatment, the decorated ends being taken up by sirens, and the long sides relieved by panels of simple lettering.



GLASS PANEL : BY C. MEYER.

A sun-dial was particularly good, the lower part decorated by two figures, male and female, their draperies being worked into oval shapes and plant form, rising in perpendicular lines enclosing the dial and making a rich band of foliage at the top. She has also a letter-box and a sign-plate for a metal workshop door, both figure subjects. No other actual sculpture was exhibited, but numerous photographs of work by Charles J. Allen are of interest. Amongst these may be mentioned a panel now occupying a prominent position in S. George's Hall, Liverpool ; two panels for Parr's Bank, Leicester, the subjects "Commerce" and "Agriculture ;" an altar panel for Burton Hill



Church ; a lunette, and some large panels for the billiard-room in the Philharmonic Hotel, Liverpool. All this work is particularly characteristic of this well-known sculptor. The exhibition was also augmented by a small show of furniture, some of which was of a very admirable description. A hanging cupboard by C. P. Wilkinson was most complete, the form being particularly well devised to



LIQUEUR GLASSES IN BLOWN GLASS : BY J. HERBERT MCNAIR.

well proportioned and containing some simple but thoughtfully used leaded glass in the book-shelves constituting the upper part. The lower part was also curtained, but not so successfully as the hanging cupboard, with its dainty little embroideries. A writing-table and another hanging cupboard, by J. Parkinson, completed the furniture exhibits.

There are but two wall papers, but these, we are glad to see, are in few colours and low tones, one being in two tones of one colour. It is refreshing to find that there is a growing demand even on the part of the public for designs which do not form diagonal and other objectionable patterns upon the wall, also that low-toned wall decorations are on the increase. Designs which would not have been tolerated five years ago are not uncommon in the shop-windows of to-day, and in the two papers which are by the same designer, M. Collens, it is gratifying to note the effort to bring upper and lower walls into strict relation, this being done in one instance by the plant form in the lower walls growing into a distinct and finite frieze. Yet this endeavour only tends to make one realise that wall papers are but to supply a temporary need until that time when every room will have its own scheme of decoration properly suited to its plan. This is perhaps a somewhat ambitious wish, but possibly one that may come to its fulfilment during the new century that has just dawned upon the world.

*(To be continued.)*



WROUGHT-IRON, ELECTRO-PLATED SILVER TOAST-RACK : BY J. FRANCIS MCNAIR.

suggest its pendant position. It was decidedly interesting, with a little fantastic embroidered curtain of ships and tree forms, a small cupboard with long hinges above, and the whole shrouded by the shadow cast from the far overhanging cornice. A book cabinet by the same designer was also well designed and interesting in construction, being



DRINKING TROUGH : BY GERTRUDE A. WILLIAMS.



## PARK LANE OR FIFTH AVENUE?

PARK LANE is the most thoroughly English collection of residences to be found in London. It is English in its want of studied architecture, in the individuality of its houses, in the family comfort which its details proclaim, and the air of home and privacy which seems to surround them. Are we to see it turned into a questionable imitation of Fifth Avenue in New York? It is interesting to see how a pleasant genial street—the word must not be taken literally—has arisen here out of nothing. Many of these residences which appear to front the roadway really turn their backs upon it; the road itself was originally nothing but a country lane, and the slight irregularities of its course still add not a little to its charm. The majority of its houses are of the quiet, domestic Palladian of the last century; there are barely half a dozen designs in its whole length which are of any note in an architectural sense, yet the effect of the whole is extremely satisfactory, and there is no Londoner who would wish to see it materially altered. The character of Fifth Avenue is essentially different; it is long and vast, bordered with houses many of which are palaces, but its effect is that of a succession of architectural curiosities—the French château, the feudal castle, the Italian palazzo, the ordinary “brown stone” Palladian, rise one after the other in a straight line, each endeavouring to outshine its neighbour and advertise its millionaire owner. The new houses now rising in Park Lane give evidence of a determined attempt to alter its entire character and indulge in frippery and extravagance—to convert it into a Millionaires’ Row.

It is difficult to realise that London stopped abruptly at Hyde Park in the early Georgian days; but almost equally so that it had spread to Albemarle and Berkeley Streets in the middle of the Stuart period, and that Bond Street is two centuries old. Park Lane contains a few designs which rise above the average, and of these Dorchester House is by far the finest. It stands isolated near Stanhope Gate, and was designed by Lewis Vulliamy in 1851—a noble design, which shows a long Palladian flank to the road, with a rusticated basement. Nine windows with unfluted Corinthian pilasters between form the *belle étage*; above is a light balustrade. Nothing could be more dignified. Here the English tradition of moderation in height has been faithfully followed, and with excellent results. The front is higher and bolder, its chief feature being an arcaded portico with three large round arched windows, deeply set, grouped together above, their heads

filled with ironwork; the whole picture is fine, but a little marred by a feeble story of small windows over all. The screen wall on the east, the use made of the triangular space in front, the balustraded terrace on the side towards Park Lane, are all good and appropriate, but the iron railings are tame and characterless. It is certainly one of the ornaments of London.

Brook House, at the corner of Brook Street, is a disappointing piece of commonplace magnificence, much injured by polished granite columns to its entrance. Dudley House is well-nigh smothered by a vast glass covering to its balcony; divested of this, the original design, with its coupled Ionic columns, is simple and good.

A few yards away from Park Lane, but visible from it and always associated with it, is Chesterfield House. It stands in South Audley Street, and is approached by what was once a stately court; on either side the remains of the two advancing wings are visible in a fine colonnade—though in name only—for the columns now stand against the walls of new buildings and the design has been mutilated. The body of the house remains, however, and contains the beautiful library of which the famous Chesterfield was so proud. Of the house he tells us that he built it “among the fields,” and that the library was “the finest room in London.” His architect was Isaac Ware, of whose life some interesting stories are told. It is said that he was a chimney-sweeper’s boy, also that he was drawing on the pavement with chalks when he attracted the notice of a gentleman who was passing. The latter, struck by the boy’s evident talent, had him educated and sent him to Italy to study.

Lord Brassey’s house (No. 24), though not beautiful, is a clever piece of planning, and there are several others which are very pleasant from the excellent use of small space and simple materials.

But what shall we say of the new designs? Advertisement appears to be the effect aimed at, and they certainly succeed in attracting the eye. One characteristic is common to all these structures—the use of details for their own sake without proper subordination to the design. Another is an obvious determination to introduce novelty at any cost. At the corner of Aldford Street is one of the new houses; it is a low building, loaded with dumpy columns of dark granite; the roof is shown, and loaded also with more dumpy columns, and, of course, some stone pediments, for what new design could be without them? The architects were compelled by the ground landlord to keep the elevation down; this may justly be pleaded in extenuation of the depressed appearance of the structure. It would probably have been more effective without the columns.



Behind, at a little distance, rises what is perhaps the boldest attempt at defiance of all repression and convention yet attempted in London—a block of residences of red brick, with one vast window, practically continuous and divided by countless little mullions, running round the building and occupying an entire story: the thing must be seen to be believed. Probably, as soon as people are living in it they will cover all this enormous expanse of glass with blinds and curtains; it would scarcely be habitable otherwise.

At the corner of Great Stanhope Street stands the house built for the late Mr. Barney Barnato, though never inhabited by him. It is a large structure of white stone, rather cleverly planned to bring all the living-rooms upon the Park Lane frontage. The design is commonplace, however, and somewhat showy, with poor dormers and, of course, some ugly pediments. Across the street rises the latest addition to this singular gallery of errors. While the scaffolding was up and glimpses only were obtained of the house, there were gleams of hope, for such portions as were visible were definitely Gothic. Here then, perhaps, was a design without pediments; possibly a something English after so much from Utrecht and Rotterdam. The hope has not been fulfilled. The removal of the scaffolding has exhibited a Gothic house, it is true, but Gothic in the peculiar and restricted sense, that it consists almost entirely of Gothic detail and, to be exact, of one Gothic detail—the quatrefoil. The design will have an exceedingly bad effect upon the public, the same effect, indeed, exercised by Horace Walpole's building at Strawberry Hill. That was a toy, and so is this, and both tend to mislead the public mind and prejudice opinion against our essentially national Tudor style. It was said then that Gothic was mere gingerbread and frippery; so it will be said now, yet nothing could be farther from the truth. English manor-houses and cottages are not gingerbread; their designs are sober, and the most delightful effects are obtained by great simplicity. The design of the present structure consists of oriel windows in three storeys, and nothing else; these, though not large, are absolutely encumbered, blocked up even, by tracery, which is simply a mass of quatrefoils. There are quatrefoils wherever they can be placed; they are even introduced upon the wall between the windows, just where a plain surface was imperatively demanded. Round the house runs a balcony of Gothic openwork; as a detail, it is handsome and the best feature of the design. Will it be believed that there are no means of entering it—in short, that it is entirely useless? What is wanted in our new domestic work is simplicity.

JOHN C. PAGET.

## NEW DECORATIVE WINDOWS.

ORNAMENTAL windows, as a feature of architectural design, are a comparatively recent development. In Classical and Romanesque times, as is well known, the window formed a quite unimportant detail, even of public buildings, and it was not until the spread of architecture northwards that a demand for light, coupled with the improvement of glass manufacture, called into existence windows of large size and prominent position. With the development of Gothic architecture these gradually assumed more and more importance, reaching their culmination in the gorgeous colouring and intricate traceries of the thirteenth and fourteenth centuries.

In the case of private dwelling-houses, up to the end of the fifteenth century glass for windows was at least uncommon. A traveller in Venice in 1458 was much struck by the number of windows that he saw glazed. Glass windows were even carried about by royalty as part of their personal equipage. Hangings, shutters, or oil-silk coverings served to exclude the wind and rain, until mediæval life began to relax in severity and the conditions of the fortress ceased to dominate all branches of domestic economy. When glazed windows came in, the framework was at first cut out of stone. Wooden frames were not thought of much before the Tudor period, and for a long time they retained (as in miniature our glazing bars still do) the characteristic form of the stone mullion. Wood, however, admitted of great improvement in the direction of lightness and elegance, the material lending itself to slenderer lines. Some of the most decorative windows in existence, bays and oriels especially, were the creation of Tudor and Jacobean architects, whose work remains a continual joy to beholders and a fertile source of imitation as well. Leaded glazing lent an additional charm to the graceful forms of this period, which in domestic architecture have never been surpassed. With the revival of a Palladian style of building the window became less and less decorative, stiffening in the clutches of a pedantic scholasticism to plain square forms. Stout glazing bars, however, redeemed it, at any rate during the Georgian era, from the meanness and insignificance of the modern frame, with its ill-fitting sash and counterweight sticking in a badly centred groove.

In his "Hopes and Fears for Art" the late Mr. William Morris drew attention to this degradation. "In most decent houses," he said, "or what are so called, the windows are much too big, and let in a flood of light in a haphazard and ill-conditioned



way, which the in-dwellers are forced to obscure again by shutters, blinds, curtains, screens, heavy upholsteries, and such other nuisances. The windows also are almost always brought too low down, and often so low down as to have their sills on a level with our ankles, thereby sending a raking light across the room that destroys all pleasantness of tone. The windows, moreover, are either big rectangular holes in the wall, or, what is worse, have ill-proportioned round or segmental heads, while the common custom in 'good' houses is either to fill these openings with one huge sheet of plate glass or to divide them across the middle with a thin bar. If we insist on glazing them thus we may make up our minds that we have done the worst we can for our windows, nor can a room look tolerable where it is so treated. You may see how people feel this by their admiration of the tracery of a Gothic window or the lattice-work of a Cairo house."

A gradually increasing number of persons, revolting from this commonplace, have tried within recent years to build houses that should do credit to their intelligence, and amongst other features have tried to improve the prevailing fashion of window. A favourite method is the employment of leaded lights, which can be made delightfully decorative, and against which on aesthetic grounds nothing can be said. Practically, however, they leave something to be desired. The casements, if of any size, are flimsy and liable to be broken; the work is costly if good; and such windows are seldom perfectly wind and weather proof.

Nor are the alternative types of window much



BENSON METAL WORK ON A CABINET :  
BY MR. J. S. HENRY.

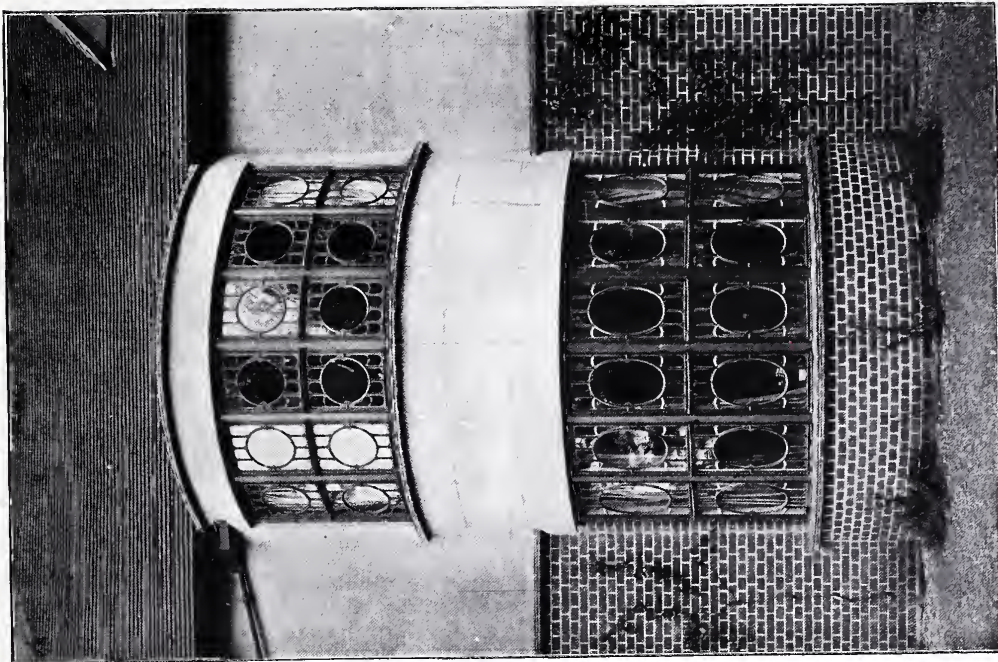
better. All wooden casements are subject to warping and decay unless carefully protected. Wrought-iron frames are mostly poor in construction, and no attempt has been made to combine them with decorative qualities, so that they are for the most part mere mountings to carry leaded glass.

What is wanted is a frame that shall combine the strength and durability of a metal casement and the decorative charm of lead lights, together with perfect simplicity of action and protection against wind and rain. A near approach to these qualities is found in a new casement invented by Mr. W. A. S. Benson, himself an architect by training. The difficulty above referred to, of finding a simple modern casement that would yet lend itself to ornamental treatment, is one that has occupied his mind for some years, and the results here illustrated and described are the outcome of his practical experience. The circular bay shown on page 45 was erected some three or four

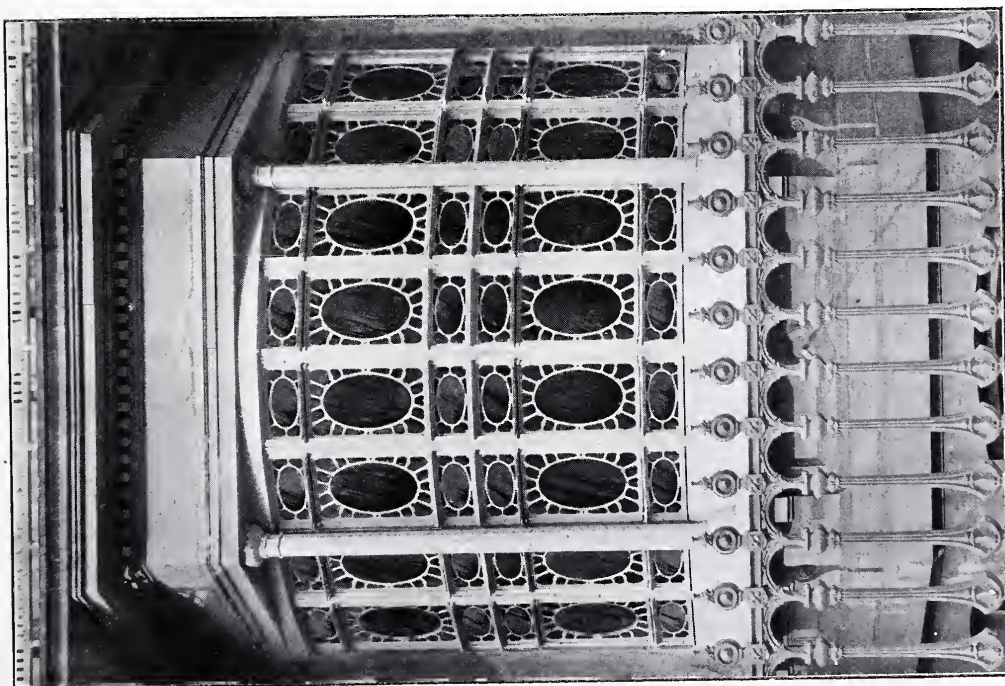


INTERIOR OF A WINDOW



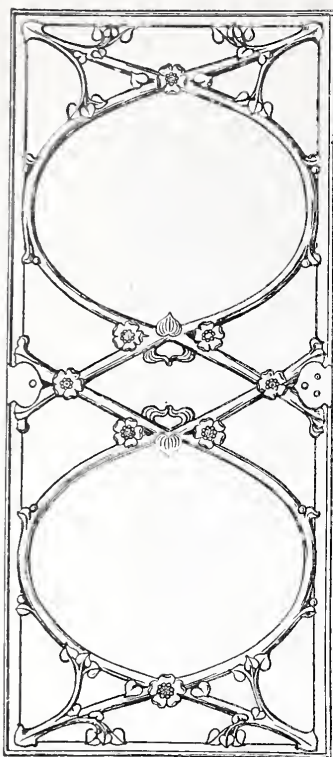


WINDOWS AT MALTMAN'S GREEN.



WINDOW AT NO. 2 MARLBOROUGH GATE, W.



TRACERY OF CABINET  
DOOR.

years ago for Captain Drummond, of Maltman's Green, near Uxbridge. It was one of the two earliest designed. A more recent development is that just fitted to a house in Marlborough Gate, overlooking the Park, which Mr. Benson has been reconstructing and decorating.

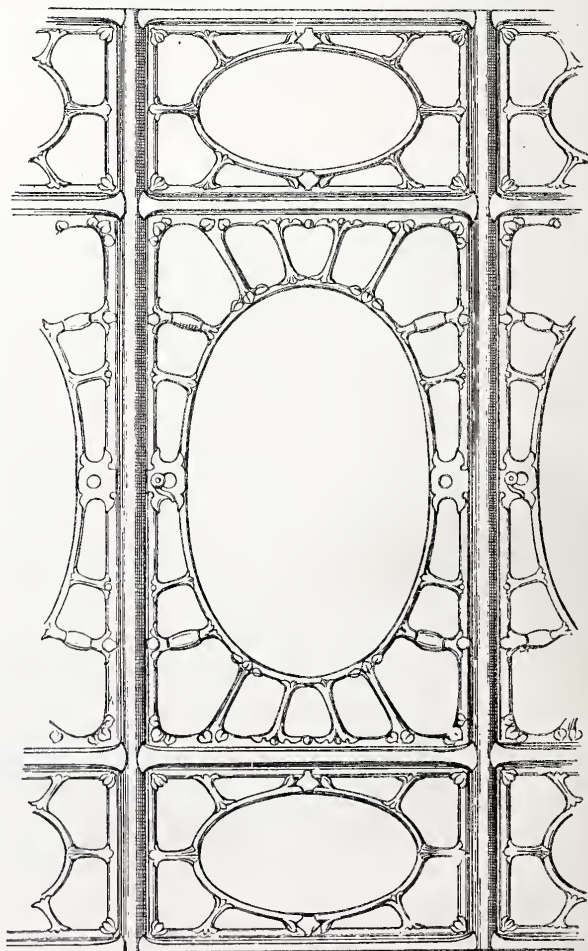
The points embodied in this window can be briefly summarised as follows. It is cast in iron or bronze, and built up of separate panels, some

fixed, some made to open. The panels are held in position and fixed between round wooden uprights or pillars, which are gripped by the sills so as to prevent displacement. The advantage of these circular uprights is that the sections can be fitted to a bay of any angle or arrangement of angles, or can be laid straight side by side, thus affording the maximum of adaptability. The slender uprights are also a graceful feature of the decoration, and can be further improved in large windows by duplicating. The opening casement swings on pivots, and has a pin which drops into a series of holes in a small segment. As a rule, the arrangements for fixing a window open are troublesome and unsightly; the segment in this case, however, is small, and forms an integral element in the design. A slight lift is all that is needed to alter the position of the window.

In regard to decoration, some of Mr. Benson's designs for the tracery of the windows are shown here. They are worked out in suites of larger and smaller panels, so that they can be built up to suit openings of almost any height or width, and almost any shape of bay. The general form of design adopted so far is a large oval or circular central pane, with foliated arms breaking the surrounding space into smaller panes. Each panel, however, is glazed with one square of glass, standing far enough away from the metal-work to admit of cleaning and repainting. The more ornamental side of the tracery is inside the room.

In evolving the design no exact model has been followed. The nearest approach to the effect obtained is probably to be found in the carved oak window-framing of the Tudor period, with its vertical lines, and in some French panelling of the fifteenth century. The Building Acts debar us from the use of oak frames, but any one can judge how effective were their possibilities from the beautiful old front of Sir Peter Pindar's house now in South Kensington Museum.

This design has been applied not only to windows proper, but to cabinet doors and fronts for bookcases. The metal-work for these is finished in a variety of ornamental ways—silvered, coppered, enamelled, or plain blacked—to suit the style of the furniture and the taste of the decorator. Some specimens, suitable for a light drawing-room or a lady's boudoir, have been enamelled in white and gold. A typical specimen also is the rosewood cabinet here illustrated, which was designed by Mr. Benson and made by Mr. J. S. Henry. This, with its metal-work all finished in "old silver," was much admired at the last Arts and Crafts Exhibition, and especially attracted the notice of Continental critics.



TRACERY OF BENSON WINDOW.



## LUCA DELLA ROBBIA.

WE have carefully gone through this delightful little volume, and find that its chief claim upon the public's attention is that it is a most carefully compiled and descriptive catalogue of the works of the different members of the Della Robbia family, with special reference to the artistic creations of the inventor of the process, Luca himself, the undoubted charm of whose works consists in their extreme simplicity, purity of sentiment, and devotional fervour. There is nothing particularly new in the interesting facts which are recorded about the great sculptor and ceramist, further than what we have already learned from Vasari and others. But the handling of the whole subject and the very beautiful and in many cases not well known examples which have been chosen for reproduction give proof of a refined and discriminative treatment of the subject which makes the book at once a desirable possession for all lovers of Italy and the works of the Della Robbias. A word of warm praise must also be given for the very delicate manner in which the illustrations are rendered. No process could give a better interpretation of the delicacy and sensitiveness of the master's work, the tone, luminosity, and clearness of expression being entirely preserved. The descriptions of the separate works of Luca give proof of what the authoress tells us in the preface, that they have nearly all been personally studied; and this is done in such a way as to bring the works so described vividly before our minds.

As the authoress herself says: "Permanent residence in Italy, together with a thorough knowledge of the localities in which Luca della Robbia's works are to be found, and of the language in which the manuscripts and documents have been written, added to the courteous guidance of the Directors of the National Museums and Libraries, and of several learned monks and professors, and, lastly, my friendship with some of the fortunate possessors of Luca della Robbia's bas-reliefs, have afforded me exceptional opportunity of research in my long and laborious work." An interesting feature, helping one to discern the productions of Luca from those of Andrea della Robbia, which we do not remember before being pointed out, is (we are told) due to Professor Allan Marquand. We will re-quote his own words, which are given in the biography. He says: "If we study the Madonnas of Luca della Robbia apart from those of Andrea and Giovanni, we shall find that Luca ordinarily places the child to the right hand of the Virgin, whereas Andrea and Giovanni, with equal regularity, place the child to the left. The exceptions to this rule are surprisingly few." In conclusion,

we cannot too highly commend the very comprehensive, patient, and careful manner in which the vast number of the productions of this wonderful family have been catalogued by the author according to their dates, and described as far as is possible in this condensed little volume, which we heartily commend to all lovers of the genius of the great Florentine sculptor and potter, whose works will always have that irresistible charm which it is useless to try to explain to those who have not already been bewitched by the magic of his secret.

H. R.

"Luca della Robbia." By Marchesa Burlamacchi. "Great Masters" Series. London: George Bell & Sons. 5s. net.

## THE CHURCHES OF ROUEN.

THERE are two kinds of books of the guide-book sort—those which are intended for use on the spot, and those which are rather to be read in the study when chewing the cud of sweet and bitter memories. For the first class great conciseness and clearness of arrangement are required; in the second, greater liberty of illustration and even discursiveness, with a larger concession to the graces of literary style, are appropriate. Mr. Perkins, in his handbook, appears to have wished to combine the characteristics of the two styles, and has rather overloaded the text with descriptive details, though the arrangement is clear, and he shows great capacity for taking pains.

He appears to have sat much at Mr. Ruskin's feet and quotes his opinions frequently, which may perhaps explain his lack of appreciation for the work of the period of the Renaissance. Any form of Gothic he seems able to admire; but most Renaissance is anathema to him, and even the lovely François I. tomb of the two Cardinals d'Amboise in the Lady Chapel of the Cathedral only extorts such epithets as "gorgeous" and "costly."

He shows by his comments upon the situation and surroundings of the churches that he, like the average Englishman, thinks that for the proper appreciation of a cathedral or church an open space around it is required. The mediæval builders rarely showed any feeling of the kind, and the picturesque piles, the growth of successive centuries of overcrowding, some examples of which are included among Mr. Perkins's illustrations, though much has been done in Rouen to clear them away, should surely convince any unprejudiced observer that the impossibility of taking in the whole composition at one glance entailed by narrow streets and crowded surroundings often rather increases the impressiveness of the great



monuments created by the mediaeval builders. The illustrations, which are mostly from recent photographs by the author, are very much above the average. The points of view are generally well chosen, and the exposures have been carefully made, though sometimes the requirements of the process of reproduction have not been sufficiently considered. An appendix gives a few notes on the minor churches of Rouen, which might have been a little fuller with advantage, and one is almost sorry that the scope of the work did not allow of similar notes upon some of the interesting houses which still survive here and there in the city and are not always easily found. A. W.

"The Churches of Rouen." By the Rev. Thomas Perkins, M.A., F.R.A.S. "Continental Churches" Series. London: George Bell & Sons. 1900. 1s. 6d.

## ADDRESSES BY WILLIAM MORRIS.

THERE is only one word of advice to be given to those who ask to be told what is thought of these charming reprints of Morris's speeches and lectures, for the price at which they are printed makes it particularly easy to buy them, and there are few amongst Morris's lovers who will not want to have them. Besides these few, and, thanks to his influence chiefly, there is a constant increase in the numbers of those who understand something of printing, are observed to covet examples, and even, in a modest way, to form little private collections; so this, in the "Golden Type" designed by Mr. Morris and published at half a crown only, may very safely be bought. In fact, the earliest to appear of this series are being resold at about three times the published price, so even the rankest outsiders are likely to buy the latest.

The reviewer, with much to say and a scant allowance of space at command, finds it hard to decide offhand whether to address himself to the Bibliac of the master's own way of thinking, or to students of economic history; but the balances favour the former just now, for a book is a work of art, and this an architectural paper.

The most unpardonable offence of which the compositor is capable is allowing what are called "rivers" to meander about the page. Like the ticking of a clock while one is writing, the effect of such things when discovered is disheartening to a degree, as it develops a sort of sixth sense, which makes the discovery of "rivers" in fields of type its speciality. It probably would be impossible to discover this fault in any one of the pages before us. There is a lot to be learnt about 'spacing,' but no more than every type-setter

should know, and this, the commonest fault, can almost always be attributed to the compositor's carelessness. Agreed that no one complains on this count—that the press has done its work perfectly—it remains to be seen with what justice the ordinary reader complains. He says, like the lady who knows what she feels about things without pretending to know what she is saying, that he finds it to be "dazzling," leaving others to tell him why, though he well might have saved us the trouble. As a matter of fact he is right, and could hardly be wrong, since the eyes are the best judges here. It is enough for the ordinary reader to have to travel in parallels from side to side of the page, with occasional returns to the vertical line, to see how he is getting on, and, this being so, it is certainly very distressing to find the lateral or slanting almost as much in evidence as the others. There are a great many y's to a page (as we find, to our sorrow, this morning). Each of these y's has a tail, if not a wherefore or reason for being, and if they be cast in a bold black slanting line the same resulting effect is even more blinding than that of the "rivers" referred to. Nor are these the only lateral parallels, for in keeping with them are the scrip and the cross-bars to the e's. In writing they naturally incline to the slant, and there is in this fact an indication of the source of Morris's inspiration and that of the printers whose examples he followed. This excursion into a region not entirely our own is written to oblige the man who "don't like" being dazzled. E. R.

"Architecture and History;" "Westminster Abbey." Printed at the Chiswick Press with the "Golden Type." London: Longmans & Co. 2s. 6d.

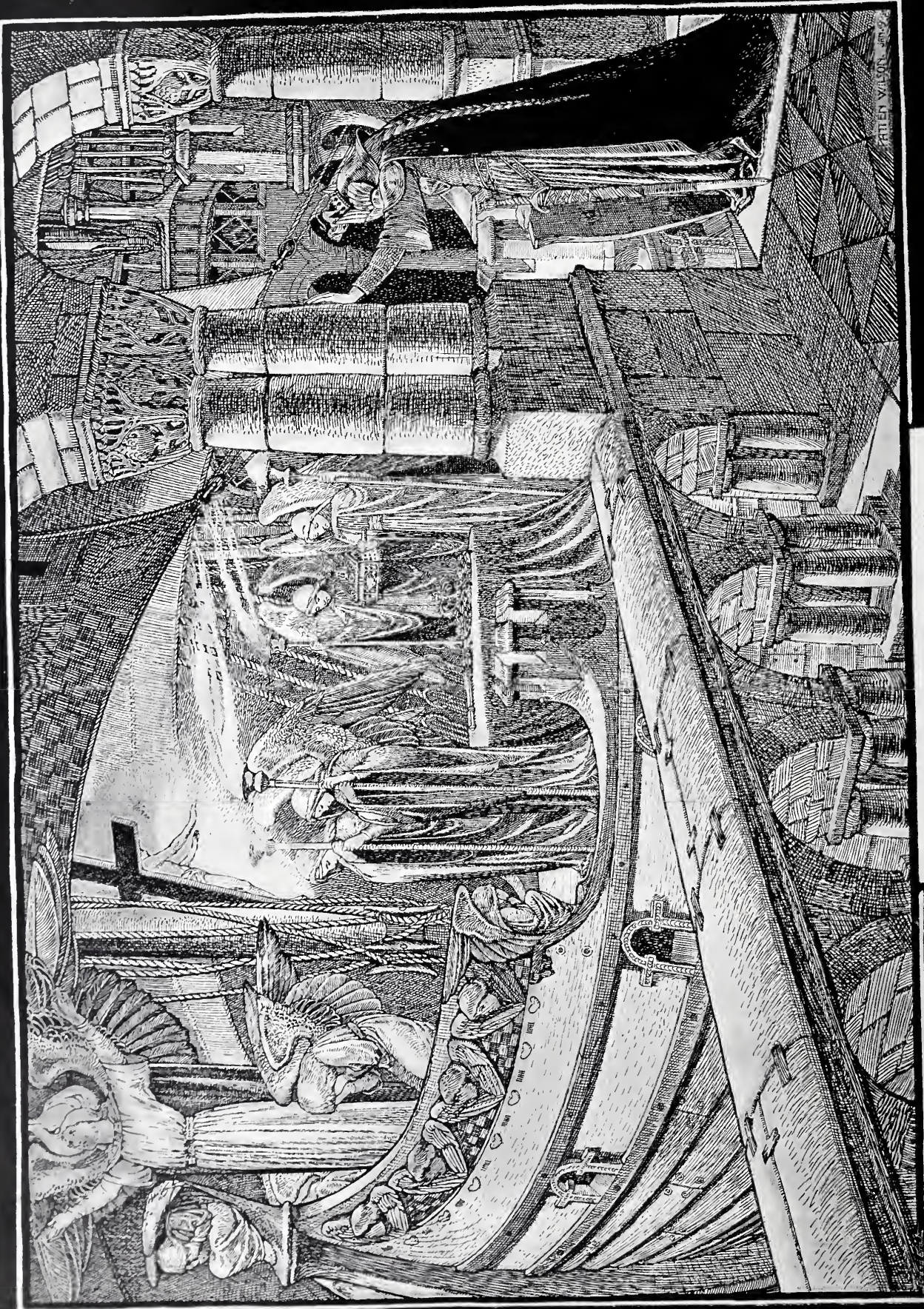
## BOW, CHELSEA, AND DERBY PORCELAIN:" BY WILLIAM BEMROSE.

WE have received the following notice from the publishers, Messrs. Bemrose & Sons (Limited), of 23 Old Bailey, London. "The author regrets to state that the omission, by the copyist, of the early portion of one of the deeds has led to an error in the location of the Chelsea site, which should be higher up Lawrence Street, and not as shown on the plan on page 32, at the bottom corner of that street. The author will therefore esteem it a favour if you will oblige him by cutting out pages 31, 32, 33, and 34 in your copy of the work, leaving one quarter of an inch of paper, on which to fasten the two cancel leaves sent herewith." The publishers will be obliged by the receipt of the names and addresses of any owners whom they have failed to reach.









"Sic transit gloria mundi."





## In Memoriam.

The Great White Queen is dead ! Silent is the voice that swayed the councils of the world and stilled the riot of savage rebellion ; vanished is the figure that headed British Sons up the steps of Empire. Slowly, as the wounded body voices its pain, the sons of the great Empire are to-day realising their loss ; the first numbness past, the sharper pangs of grief have now their bent. Thus, mingled in common sorrow, the tears of many peoples proclaim the virtues of our late Queen.

Thus for her and for us passes away the glory of this world. Full of years and honours, our Queen has foregathered with her fathers in the Light ; and naught remains to us but to treasure in sweet Memory's storehouse her just actions that shall blossom afresh in the lives of those who follow us. In her children's hearts the Great Mother lives again, not as a great Queen only, but as a woman, glorified by all the virtues that beautify her sex. In that the nations combine to do her honour they are our kinsmen in grief. From the three corners of the world comes a swelling chorus of praise and lamentation. And to this last great paean of glory we add our humble tribute note.

## God Save the King!

PATENT WILSON, 1901



# "MAUPASSANT AND HUYSMANS."

THE architect, even when he is a man of imagination who can soar above small details of archaeology, all very interesting in their way, to the comprehension of a work of art as a whole, may still learn something if he will sit at the feet of a master of language. There are glowing pages which seem to open the door to a fuller sense of beauty, images which illumine, metaphors which illustrate and expound even though they betray an absence of all technical knowledge of their subject. Every one, for instance, architect or other, has been carried out of himself by the strange and faëry grace of Mont St. Michel, and has felt dimly that it is indeed a palace fit for an archangel, but no one has put the effect into words of such true poetical insight as Maupassant, past master in the art of speech.

"I walked towards it," he says, "in the early morning across the sands, my eyes spellbound by this mighty casket, vast as a mountain, chased like a cameo, airy as muslin. The nearer I drew the more I felt lifted up with wonder, for perhaps there is nothing in the world more astonishing and more perfect. And I wandered, startled as if I had come upon the dwelling-place of a god, along chambers carried on columns light or massive, along passages pierced to the daylight, raising my eyes in rapture to bell towers which seemed to spring to the heavens like rockets, to all the incredible confusion of turret and gargoyle, of delicate and fascinating enrichment, fireworks in stone, lacework in granite, masterpiece of architecture at once colossal and refined."

Huysmans says, and his point of view is at least intelligible, that the task of architecture and archaeology has been only a secondary one. "They have revealed to us," he says, "merely the organism of our cathedrals, the tenement of the soul; who will make clear to us the soul itself?" Some of Huysmans' own pieces of word-painting are striking in their contrast to our own more sober and prosaic readings of architecture. Hear him, for example, on the subject of the western towers at Chartres. "And the two bell towers shoot aloft their arrowy spires; the old one wrought in a tender limestone, armoured with scales, pouring itself out in one single burst, tapering extinguisherwise, tossing to the clouds from its point the incense of prayer; the new one, pierced like lacework, cut like a precious stone, hung about with leafage and tendril of the vine, rises with lingering grace of coquetry, striving to supplement the gush of soul, the modest entreaty of its elder, by laughing orison, by winning smile, to charm the Father with the joyous

prattle of childhood." Such a passage as this wants digesting. It is not precisely meat for babes, but it ought not to be necessary to insist on the sympathetic force of intuition of which it is the outcome and the sign.

A. E. STREET.

## THE PLACE OF ARCHITECTURE IN ALLEGORY: BY ETHEL WHEELER. PART TWO. CON- CLUDED.

IN the preceding article we glanced briefly at the employment of Architecture in ancient times and in the Middle Ages as a symbol for spiritual and moral truths, tracing in Troubadour poem and Arthurian legend the germs of those architectural ideas which afterwards found so ample an expression in the works of Chaucer and of Spenser. Having indicated the site of Chaucer's House of Fame, we may now proceed to the Hall of Fame itself.

What neede is  
To tellen you that every walle  
Of hit, and flore, and roofe, and alle  
Was plated half a foote thikke  
Of golde,

and was set as thick with the finest stones as grasses in a meadow. From the daïs of Fame right down to the wide door were pillars of various metals on which stood "folkes of digne reverence." The metals of which the pillars were composed are symbolical; thus Ovid, a writer of love-poems, stands on a pillar of copper, the metal sacred to Venus, and Homer on an iron pillar, the metal sacred to Mars. So also in the great Temple of Mars in the "Knight's Tale" the Temple itself is wrought of burnished steel, without windows, and with a long, straight, and ghastly entry; the door is of adamant, but clenched

With iron tough, and for to make it strong  
Every pillar the temple to sustene  
Was tonne great,\* of iron bright and shene.

All here is indeed magnificent allegory—a perfect subduing of the nature of the material to the quality it typifies.

We now come to the great allegorical poem of the "Faëry Queene." The serious temper of the early Elizabethans demanded some high moral purpose in poetry, and Spenser gave them not only allegory, but double allegory, and therewithal complicated allegory; but he set it forth under so exquisite a guise, with such rapture of beauty, such discrimination and delicacy of form and colour, that the whole appears a series of Renaissance

\* Of the circumference of a tun.



dreams—the dawn-dreams of that great awakening—the dreams of those who were afterwards to interpret greatly, rather than the remote imaginings of one. Spenser gives us the beauty of Renaissance architecture without its excesses in Italy under the Medici :—

The bas-relief in bronze ye promised me,  
Those Pans and nymphs ye wot of, and perchance  
Some tripod, thyrsus, with a vase or so,  
The Saviour at his Sermon on the Mount,  
Saint Praxed in a glory, and one Pan  
Ready to twitch the nymph's last garment off.

Everything in Spenser is harmonious in proportion, exquisite in detail. Yet he builds with the richest of imagination, and colours with intensest dyes. Moreover, as in Chaucer, every stone and brick is subordinated to the purpose of the allegory. Who that came up before those double gates to the Palace of Morpheus,

The one fair framed of burnished ivory,  
The other all with silver overcast,

could fail to feel their soothing suggestions of sleep? Then how delicately obvious is the allegory of that magnificent structure, the House of Pride, how nice the balance of material beauty and moral meaning!

A stately palace built of squared brick  
That cunningly was without mortar laid,  
Whose walls were high, but nothing strong nor thick,  
And golden foil all over them displayed,  
That purest sky with brightness they dismay'd ;  
High lifted up were many lofty towers,  
And goodly galleries far overlaid,  
Full of fair windows and delightful bowers ;  
And on the top a dial told the timely hours.

It was a goodly heap for to behold,  
And spake the praises of the workman's wit ;  
But full great pity that so fair a mould  
Did on so weak foundation ever sit :  
For on a sandy hill, that still did flit  
And fall away, it mounted was full high ;  
That every breath of heaven shakèd it ;  
And all the hinder parts that few could spy  
Were ruinous and old, but painted cunningly.

The House of Temperance in Canto ix., Book ii., is less well known. Though it be not so easy to conceive in imagination as the House of Pride, though it be not so glowingly beautiful nor so perfect allegorically, yet from many points of view it is the more interesting building of the two :—

First she them led up to the castle wall,  
As was so high that foe might not it climb :  
And all so fair and fencible withal ;  
Ne built of brick, ne yet of stone and lime,  
But of thing like to that Egyptian slime,

Whereof King Nine whylome built Babel tower. . . .  
. . . The frame thereof seemed partly circular,  
And part triangular : O work divine !  
These two the first and last proportions are :  
The one imperfect, mortal, feminine,  
The other immortal, perfect, masculine ;  
And 'twixt them both a quadrate was the base  
Proportioned equally by seven and nine ;  
Nine was the circle set in Heaven's place :  
All which compacted made a goodly diapase.

Spenser then proceeds to describe the two gates, one of which “ not of wood, nor of enduring brass, But of more worthy substance framed it was ; ” and the next verse gives us a characteristic little bit of Renaissance architecture :—

Of hewen stone the porch was fairly wrought,  
Stone more of value, and more smooth and fine,  
Than jèt or marble far from Ireland brought ;  
Over the which was cast a wandering vine,  
Enchased with a wanton ivy-twine :  
And over it a fair portcullis hong,  
Which to the gates directly did incline,  
With comely compass and compacture strong,  
Neither unseemly short, nor yet exceeding long.

No poet since Spenser's time has been able to rear such ethereal fabrics with such appearance of solidity. Many great architectural visions have been dreamed in recent years, but they are dim with excess of light, blurred with remote suggestions. Spenser's buildings are definite and clear-drawn, yet glint with the magic unreality of Faëryland. How vague in comparison is the castle of his imitator, James Thomson! How unwieldy the palace in Dr. Johnson's *Happy Valley*! These two buildings mark the decline of architecture in allegory, and the substitution of nature in its place. For it is not the material of which the castle is built, nor its size or form, that induces indolence: it is the “purling rills,” the “lowing herds,” the “wood of blackening pines, ay waving to and fro;” so, too, the natural features of the valley with its overhanging mountains imprison Rasselas, and not the palace in which he lives. The description of this palace is not, however, without interest.

The palace stood on an eminence, raised about thirty paces above the surface of the lake. It was divided into many squares or courts, built with greater or less magnificence according to the rank of those for whom they were designed. The roofs were turned into arches of massive stone, joined by a cement that grew harder by time, and the building stood from century to century, deriding the solstitial rains and equinoctial hurricanes, without need of reparation.

It will thus be seen that the great garden of allegory is very largely built over; indeed, it is hardly too much to say that in the past architecture has been found the fittest medium not only for the expression of beauty, but for the teaching of noble truths.



# THE CATHEDRAL OF CHARTRES: BY S. N. VANSITTART. PART ONE.

"Elles sont surhumaines, vraiment divines, quand on y songe, les cathédrales."—HUYSMANS.

CHARTRES, one of the six "grandes cathédrales" \* glories of France the Fair, which still retains intact thirteenth-century stained-glass lights large and small to a number exceeding 170; the harmonious glass of Gothic art at its best before the glass-pictures of the sixteenth century, beautiful in their own way, supplanted it even to its actual destruction.

Chartres, of stone figures beyond 4,000, pro-

and Eodald converted the inhabitants of what was then *Autricum*, who, soon finding the Druidical grotto too small for Christian cult, built on the summit thereof the first church, dedicated to Mary, even then living. This primitive church—always according to tradition—was razed to the ground during the persecution of Decius, when the Roman maiden Modesta was condemned by her own father Quirianus, and together with others thrown into a well thenceforth known as the "puits des saints forts." The succeeding building, probably of the time of Constantine the Great, fragments of which are supposed to be traceable in the crypt, was destroyed by fire in 753 during the revolt of Hunald of Aquitaine, and the third church, which took its place, met with a similar fate in 858 at



CHARTRES CATHEDRAL: GENERAL VIEW.

nounced by the Abbé Bulteau to be "l'expression la plus complète de la pensée chrétienne et artistique du moyen âge."

Chartres, of origin so remote that according to tradition so far ago as a century before the Christian era the Druids venerated on its site a wooden effigy with the dedication "*Virgini pariturae*." Tradition adds that in the year 67 the Roman pontiff, said to have been the Prince of the Apostles himself, having sent Saints Savinien and Potentin to spread the Gospel in Gaul, their disciples Altin

the hands of Norman invaders, who put to the sword clerks and laymen who had sought refuge in the building.

Reconstructed to be again given to the flames in 962, together with the whole town, by Richard, first Duke of Normandy, the succeeding fifth edifice, consisting for the most part of wood, was consumed by fire, this time from heaven, in the year 1020, during the episcopacy of Fulbert. Unceasing were the efforts of the bishop to re-erect his cathedral, which, thanks to contributions from crowned heads—our King Knut among them—from clergy and people, was well-nigh finished by

\* The six are of Paris, Amiens, [Bourges, Chartres, Laon, Reims.



1030, when yet another conflagration destroyed the upper part and belfry. Zealous as his predecessor, Bishop Thierry took advantage of the disaster to enlarge the transept both of subter-

wooden tower in 1075, while the saintly Bishop Ives decorated the interior, and induced Matilda, daughter of our Henry I., to cover the roof with lead.



CHARTRES CATHEDRAL: THE WEST FRONT.

anean and upper church, at the same time adding a lateral chapel on the site of the belfry.

William the Conqueror was the donor of another

The fire of 1134, which devastated the town, injured the cathedral to such an extent as to necessitate the rebuilding of its west front, when



the occasion was again turned to account by adding a bay to the nave and laying the foundations of the two beautiful lateral towers.

Abbot Haymond, writing at the time, describes the enthusiasm of the workers, how even the wealthy helped to drag carts laden with the hard indestructible shell-stone from the neighbouring quarry of Berchères, as many as a thousand devotees being harnessed to one load.

Of this century are the north and south towers to their third stories and the stone spire of the latter, completed in 1145.

Once more, during the night of June 9, 1194, was the edifice destroyed, with the exception of the crypt and massive towers of the west front. To the fortunate circumstance that the spire of the *vieux clocher* was constructed of stone we doubtless owe its immunity from injury, and the resulting pleasing effect of diversity of style in the two shafts. The poet and chronicler William le Breton ascribes



CENTRAL BAY. FIGURES (LEFT TO RIGHT), ST. ANNE, WITH INFANT MARY; ISAIAS; JEREMIAS; SIMEON; JOHN THE BAPTIST; ST. PETER.



CHOIR ENCLOSURE. (1) CHRIST WRITING IN THE SAND; THE WOMAN TAKEN IN ADULTERY. (2) CHRIST HEALING THE BLIND.

this conflagration to the Virgin Mary, who, desirous of a still finer shrine, by this means brought about the erection of the present building, *sans égal dans tout l'univers*; while Jehan le Marchand attributes it to the sins of the townsfolk.

Whatever may have been the opinion of the good citizens as to the origin of the catastrophe, urged by the legate of Pope Celestin III., they once more with the ardour of their forefathers set themselves to rebuild their beloved cathedral, determined this time to render it both fire and time proof. The narthex—the existence of which is demonstrated by the mouldings on what are now the interior sides of the towers being similar to those in their exteriors, as well as by traces of arches higher up—was removed and the façade brought forward to its present position flush with the towers, yet again adding to the length of the nave.

Liberally did kings and peoples provide offerings during a period specially propitious to the execution of the glorious project, a period wherein the



wealthy vied in the erection of vast churches, while the artist gave his time and best efforts with a thoroughness and a disinterestedness born of unquestioning faith in his religion and of a cult of the beautiful, as interpreted in the graceful virile school of art even then rising to perfection out of the sombre, ruder Romanesque which, phoenix-like, gave life to the soaring arch and to the truly "flying" buttress—the *ogive*, from *adjuvare*\*—as well as to a freer, more nature-inspired sculpture.

Pilgrims flocked to Chartres far from empty-handed, for devotion to the shrine of the Veil of

Still, though completed as to the mere outer building, of the nine originally projected towers seven remained—as they do to this day—unfinished, and the intricate side portals and porches, the stained glass, the altars and screens, were things yet to be. All these, thanks to the indefatigable prelate Renault de Monçon, were nearly finished sixty-six years after the fire, when St. Louis of France and the whole royal family assisted at the grand ceremony of consecration.

The north tower culminates nearly 380 feet above ground in the beauteous stone shaft raised



DETAIL OF WEST FRONT.

the Virgin, brought hither by Charles the Bold in 1376, was widespread, and so vigorously were the works carried on that after twenty-six years our historian, William le Breton, was able to say "Entirely finished, and roofed with a vaulting resembling the shell of a tortoise, it defies earthly fire to the end of time, while it saves from eternal fire all those who with their alms contributed to its reconstruction."

\* See *Revue de l'Art Chrétien*, vol. viii. 1864, "Qu'est-ce que l'ogive?" by Vicomte F. de St. Audiol.

by Jehan Texier, surnamed De Beauce, to replace the wood spire destroyed by lightning in 1506. Above the first belfry, with tall flamboyant windows, is the storey of small bells, octagonal in shape and with ornate pinnacles on which are large statues of the Apostles. Graceful flying buttresses spring from the balustrade to join the airy eight-sided shaft at a point higher up.

From the sixth story, the centre of whose pinnacles, buttresses, mullions, and gargoyles, was once a *vedette* for watchmen, a ladder leads to the



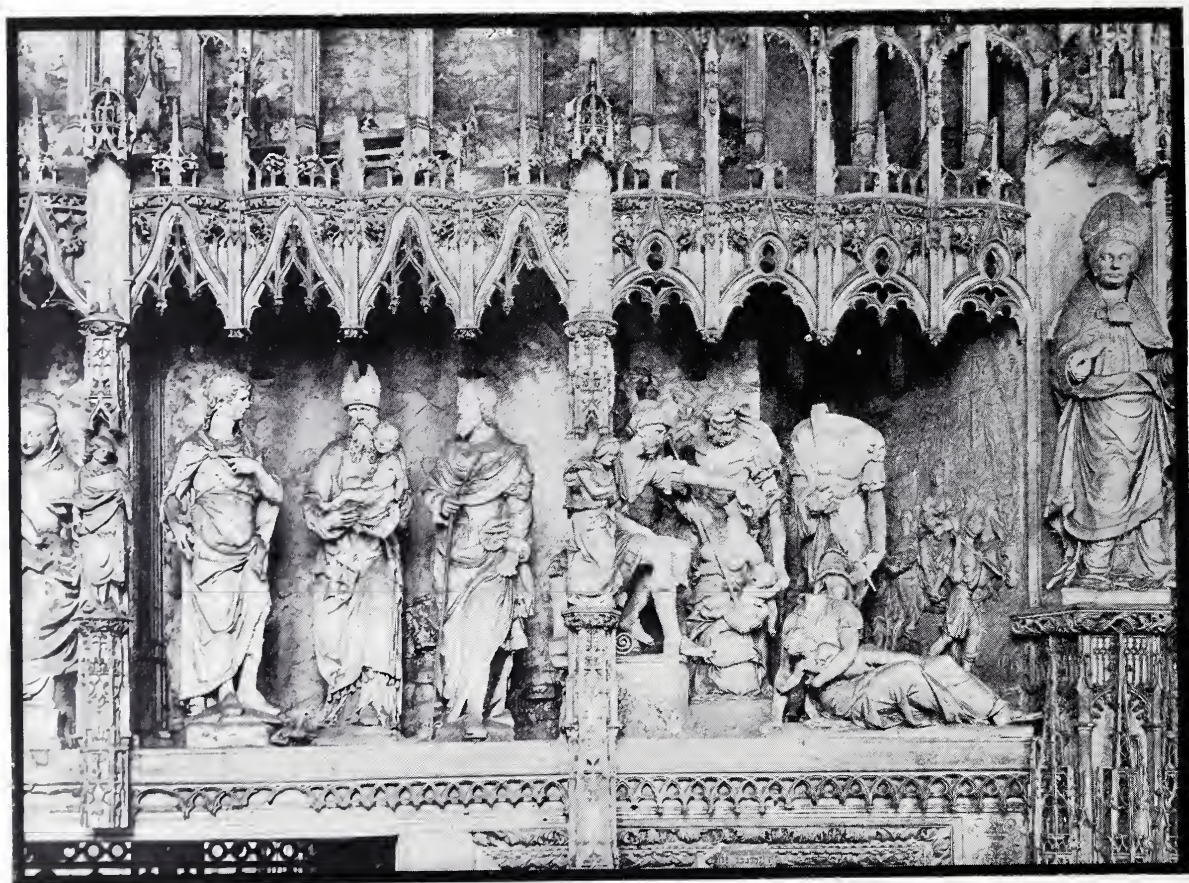
seventh and last stage, possessing a bell formerly connected with the clock of the charming little Renaissance pavilion at the foot of the towers erected by the same architect in 1520.

The beauty of effect is enhanced by a turret outside the main tower encasing a spiral staircase of 377 steps, the ascent of which is essential for the appreciation of the design and finished detail of this spire, where clusters of grapes and stems and leaves of vine and closely twisted tendrils stand out in full relief from moulded ribs, to which cling quaint sympathetic monsters, now, alas! almost effaced.

this of singular beauty and strength combined with lightness cunningly and scientifically devised to resist the immense outward thrust of the vaulting, whose span exceeds forty-nine feet.

Panorama-like, the cultivated copse-clad plain of the whilom province of La Beauce stretches afar to the skyline.

In 1514 Jehan Soulas began the construction of the famous *clôture du chœur*, on the marvellous profusion of whose ever-varied pinnacles and pilasters, scrolls and rosettes, brackets and canopies—real lace-work in stone—he and his pupils were engaged for thirteen years under the



CHARTRES CATHEDRAL. (1) PRESENTATION IN THE TEMPLE (ONLY THE FIGURE OF SIMEON IS ORIGINAL). (2) MASSACRE OF THE INNOCENTS.

Notwithstanding Viollet-le-Duc's pronouncement in favour of the severity of the older spire, the non-professional will ever have greater admiration for the "new," and, while differing from so high an authority as the French architect, will find himself at one with James Fergusson, who declares this spire "all in all the most beautiful of the continent of Europe." Necessary, too, is this ascent for the comprehensive bird's-eye view of the vast cathedral itself, the huge buttresses of which appear far below—buttresses of concentrically curved arches with stone spokes radiating from a common centre after the manner of a wheel; a design

direction of Vestin de Fugcrais, a member of the chapter.

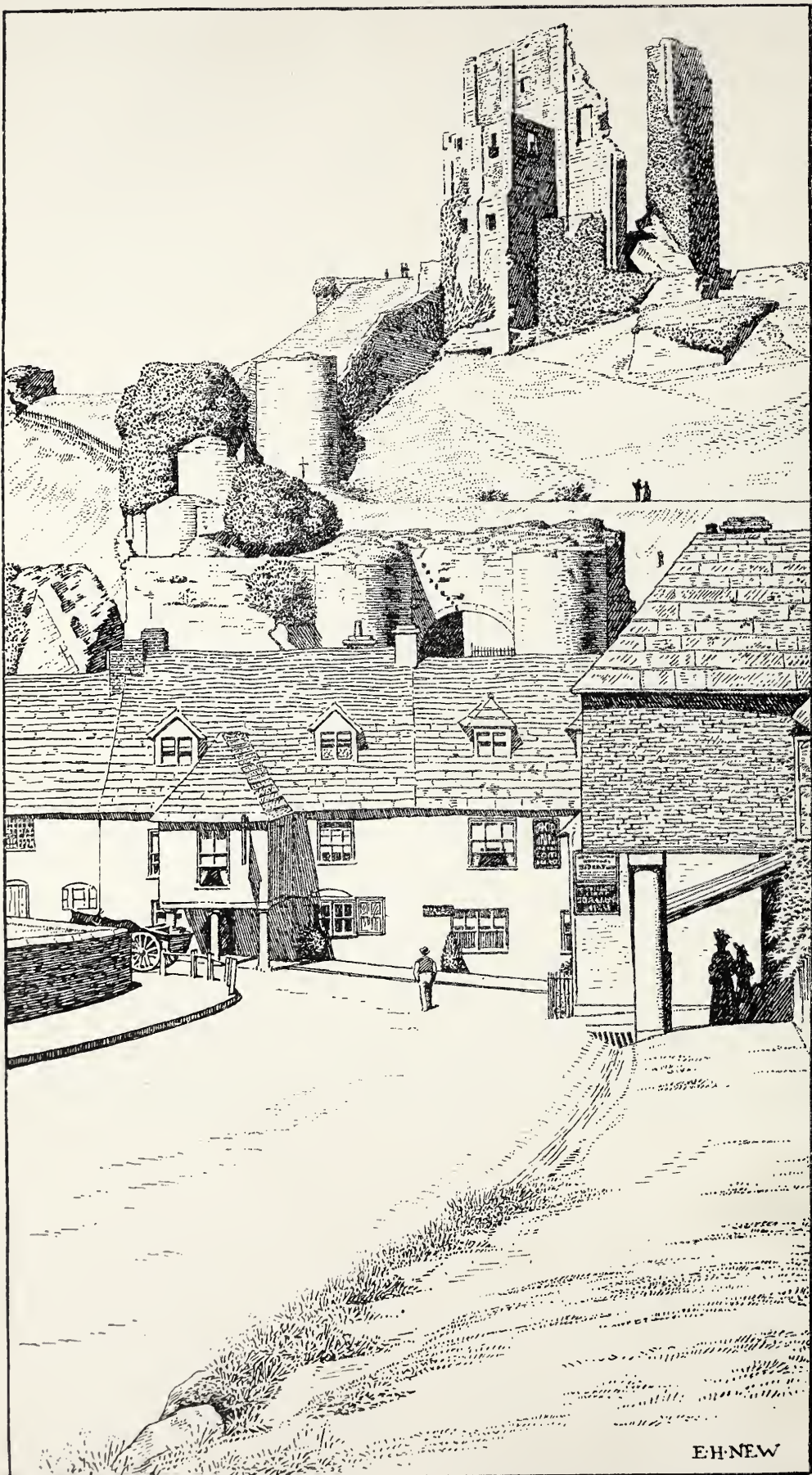
Various sculptors produced the forty marble groups of unequal merit of upwards of 200 figures three feet high, illustrating the lives of Christ and his Virgin Mother, the work extending over a period from early sixteenth to the eighteenth century. The slender piers separating the groups are a wealth of arabesques, and the stylobate is laden with medallions of subjects, Biblical and mythological, sadly defaced for the most part, being left too badly unprotected.

(To be continued.)









CORFE CASTLE *from the* SOUTH



CORFE CASTLE: BY BERTRAM  
C. A. WINDLE, M.D., F.R.S., F.S.A.

THE Castle at Corfe occupies perhaps as singular and picturesque a site as any ancient military fortification in the land. The traveller who passes in a railway carriage along the line between Poole, Wareham, and Dorchester, or he who descends the road from Bere across the heaths, which form such a characteristic feature of the landscape in that part of Dorset, to Wareham, sees between the Channel and himself a low line of hills which forms the chief portion of the so-called Isle of Purbeck. At one point this otherwise continuous ridge is cleft, and in the interval between the two portions there stands a minor eminence, a rounded grassy knoll. At a distance it looks almost as if this little hill was surmounted by a group of buildings with a tall chimney, but in reality what is seen is all that is left of the once famous stronghold of Corfe Castle. The Castle owes its name to its position, for its old designation was *Corvesgate*, which means the "corven" or "carven" gate in the hills—the pass, or rather passes, on either side of the central castle-crowned mound, which that fortification was built to guard. Five miles or so from the Castle is the decaying town of Wareham, shrunken within a square of massy earthen ramparts, which date back certainly to Roman, and probably to British times. In the Saxon period it was as a harbour and a royal mint one of the most important places in the South of England, and as such was, particularly during the times of King Aelfred, exposed to the depredations of the Danes. After these marauders had been driven from Wareham in 877, it seems that the Castle, or rather some kind of fortress, was erected at Corfe to bar the way to further incursions of the same kind from the sea-coast of the Isle of Purbeck, and particularly from Swanage, whose bay provided a convenient landing-place for troops. The building was much enlarged in the next century under King Eadgar, who is said to have imported workmen from Italy to assist in erecting what was to be one of the finest fortresses in the kingdom. On his death he bequeathed the Castle to his second wife, Aelfryth, the stepmother of his successor, Eadward, who was the issue of his first marriage. This young King, who was only fifteen years of age at the time of coming to the throne, secured the affection of his subjects, but was the constant object of the enmity of his stepmother. In 978 the King, who was hunting over the heaths near Wareham, turned aside to visit his relatives at Corfe. Devoid of any suspicion, he went un-

attended by any of his officers or companions, and the result was that foul murder which added another name to the Calendar of English Saints, and is the first fact of importance in connection with the history of Corfe Castle. Whether it was Aelfryth herself who did the deed, or whether it was a servant acting under her orders, is not certain, but by one or other the young King—he was only nineteen years of age at the time—was treacherously stabbed in the back whilst giving and receiving the customary kiss of peace. The body, dragged for some distance by the horse on which the King had been riding, was first laid in a cottage, and then thrown into a well; the murderess, Aelfryth, fled to Bere, where was another royal palace, and there confided the story of her crime to her own son, Aethelred. He is said so to have excited her ire by his denunciations of her deed that she beat him so severely with a huge wax candle—the kind of candle then used as a means of measuring time—as to cause him ever afterwards to look upon those objects with the utmost detestation. A singular picture of the manners of the age! The body of the King was found a year afterwards and taken to Wareham, where there is a chapel of St. Eadward the Martyr still attached to the church. Subsequently the body was removed to the great Abbey of Shaftesbury, whose principal treasure it remained until the Reformation destroyed that and so many other objects of historic interest and pious reverence. Eadward was canonised by Rome, and three festivals appointed to be held in his honour every year. Curiously enough, in Domesday Book there is no mention of any castle at Corfe, so that it appears as if the royal House had either wholly disappeared, or had become of so little importance as to be unworthy of notice. But in the reign of King Stephen there certainly was a fortress here, for it was occupied by Baldwin de Redvers in 1139 on behalf of the Empress Maud, and in it he was for some time besieged by the King himself. King John, who was also much attached to the neighbouring royal town of Bere—now a paltry village—frequently inhabited Corfe, and used it as a place of safety for his crown jewels, and as a prison for his most important captives. After the failure of his nephew Arthur's attempt to secure the crown, twenty-four of the principal adherents of that unfortunate prince were taken to Corfe, where all but two are said to have died of starvation. Arthur's sister, "the Damsel of Brittany," was also held prisoner in this Castle for some time, together with two daughters of King William of Scotland, who had been sent there as hostages for peace. The unhappy princess did not, however, end her days at Corfe, but at Bristol, where death released her from a long and



weary imprisonment of forty years. Another royal captive whose penultimate prison it proved to be was Edward II., who was kept in durance at Corfe for some time before he was removed to Berkeley Castle, there to be murdered. In the reign of Richard II. the possessors of the Castle were the Earl of Kent and Alicia his wife, and after their death Henry IV. granted the property to the Earl of Somerset, head of the House of Beaufort, with which family it remained until the time of Henry VI. Margaret, the wife of this monarch, landed at Weymouth on the very day of the battle of Barnet, and was joined by the head of the Beauforts, then enjoying the title of Duke of Somerset. This nobleman was beheaded in the market-place of Tewkesbury, after the battle near that place, which put an end to the hopes of Queen Margaret and her party, and his forfeited estates, including Corfe, were granted to George, Duke of Clarence, Shakespeare's "false, fleeting, perjured Clarence." Henry VII. added to and embellished the Castle, and handed it over to his mother, the Countess of Richmond and Derby, on whose death the property reverted to King Henry VIII. In the next reign, the Castle was seized by Seymour, Duke of Somerset, the Protector; but, like some of its other possessors, he did not live long to enjoy his possession, for he was beheaded on Tower Hill, and the property again reverted to the Crown. Queen Elizabeth granted the Castle to her favourite, Sir Christopher Hatton, afterwards Lord High Chancellor of England, who expended vast sums on repairing and embellishing the property upon which he had entered. At the time of the Armada, Corfe naturally became a place of great importance in connection with the fears of an impending invasion. For the first time the fortress was provided with cannon, and the Queen, to encourage the inhabitants, gave them, by Charter, all the privileges belonging to the Cinque Ports, together with the right of returning two members to Parliament. Sir Christopher left no children, and Corfe Castle passed to the son of his sister, one Sir William Hatton. This gentleman also died childless, and his castle became the property of his wife, the daughter of Thomas Cecil, Earl of Exeter, who, as a widow, was sought in marriage by the great Francis Bacon, then at the commencement of his fateful career. The lady, however, declined his offer, and became the second wife of another great lawyer, Sir Edward Coke. The marriage was irregularly performed, and led to anything but happiness for the husband. First he was cited in the Ecclesiastical Courts to answer for the irregularity of which he had been guilty, and when this matter had been adjusted his wife, who was a very wealthy woman, refused to take

his name, but lived as Lady Hatton in her house in Holborn, to which her husband was only admitted by the back door. In spite of this, the lady bore him a daughter, who, under the name of "the Lady Frances," became the heroine of a somewhat romantic story. She was extremely wealthy, and no less beautiful, and was married to Sir John Villiers, the elder brother of the Duke of Buckingham, a suitor who was not only thrice her age but very poor. Her husband was afterwards created Viscount Purbeck, in right of his wife's possessions. She died at an early age, and in 1635 the Castle was sold to Sir John Bankes, then Lord Chief Justice. We now come to the period of the Civil War, and to the last scenes in the history of the Castle as a habitable fortress. When these troubles broke out Sir John Bankes was obliged to attend his King at York, but his wife and family retired to Corfe for safety, and there remained unmolested until 1643. By this time the Parliamentary forces, who had secured the coast towns, took advantage of the stag-hunt which was held, as usual, on May-day, to make an attack upon the Castle. They were, however, foiled in their attempt, for the garrison learnt of the plan just in time to close their gates and exclude the assailants. The committee, sitting at the neighbouring town of Poole, then demanded the surrender of the cannon with which the fortress was provided, and sent some sailors to carry out their orders. But the brave châtelaine of the castle, aided by her daughters, her serving-women, and a few men, managed to mount and discharge one of the cumbrous pieces of ordnance with which the place was provided, and drove off the enemy. The Castle was then garrisoned by some troops under a Captain Lawrence, and invested in due form by the rebel force. On June 26 a great attack was made under the command of Sir Walter Erle, the village itself was captured, and a brisk artillery fire kept up from the roof of the church, whose leaden covering had been melted down into cannon-balls. An attempt was made by a party of sailors, inflamed by wine, to carry the walls by escalade, but the brave garrison drove them ever back with hot coals and stones. Eventually, a rumour having risen that the King was marching to the relief of the Castle, the siege was raised. Again in 1646 the place was besieged by the Parliamentary forces under Colonel Bingham, and this time what open warfare could not achieve was to be effected by treachery from within. One of the garrison, a Lieutenant-Colonel Pitman, whose name deserves to be handed down to posterity for execration, admitted a number of the enemy secretly within the walls, and the Castle was lost. Immediately after its reduction Parliament, fearing, no doubt, that such



a strong place might again be a source of trouble to them, ordered that it should be "slighted," or dismantled. This operation was not carried out without difficulty, for the fabric, which in parts was almost as solid as living rock, for a long time resisted the influence even of gunpowder. How solid it was may be gathered from the curious positions of the great fragments of the outer wall, and more especially from the condition of the gateway leading from the outer to the middle court, which, though split and displaced by the force of the blasting charge, yet remains solid and unbroken on either side of the gateway. The ruins are approached by a bridge over the moat, probably erected by Sir Christopher Hatton. The outer gateway is grooved for portcullises, and has a circular stone pipe for the reception of the weight which was the counterpoise to these defences. The gateway from the outer ward, which has above been mentioned, is a work of the period of Edward I., and its left tower has been bodily moved nine feet down the hill by the force of the powder, without being broken up. The keep and other buildings of the inner part of the Castle rise beyond this on the summit of an exposed mass of rock. The middle ward terminates at its western angle by the Buttevant or Bout-avant tower, near which in the wall is a considerable amount of herring-bone masonry, possibly a fragment of the original Anglo-Saxon building, which has been incorporated in the later edifice. The principal building in the inner ward is, of course, the keep, which is a four-sided structure of pure Norman architecture, belonging to the period of Henry I. It has an annexe to its southern side, provided with garderobes. The Queen's Tower, which lies to the east of the keep, is a work of the latter part of Henry III.'s reign, and contains a room called the Queen's Hall, as well as the chapel of the Castle. Both these rooms were constructed with subjacent crypts. The pointed windows of the hall remain, though their tracery has disappeared. Their deep recesses are provided with stone seats on either side. A staircase leads up to these two apartments, and at its summit are the doors which led respectively into the hall and the chapel. Close to the east end of the hall a depression is still to be seen in the ground, which is said to mark the site of the Castle well. This tradition is probably true, for there is no other sign of any such means of obtaining a water supply. This well must have been of great depth, and was filled up deliberately with fragments of the walls at the time that the Castle was dismantled. Beyond the Queen's Tower is a bastion, which is probably that known in the chronicles of the Castle as *La Gloriette*.

## THE ABUSE OF ELECTRIC LIGHTING.

IT is a current subject of remark that London is a badly lighted city; most of the foreign capitals are better treated in this respect, and there are few even of the provincial towns whose streets present such curious contrasts at night—here a blaze of light, there a patch of gloom; ordinary gas lamps in one street, incandescent gas in another, electricity in a third; "our aediles" have not made up their minds what system to adopt. Latterly there has been some improvement. The town as a whole is somewhat better lighted, but the results of modern change are in many places very unsatisfactory from the artistic point of view, and almost equally so from the utilitarian. Perhaps the most remarkable illustration of modern London lighting arrangements is to be seen at Piccadilly Circus. The spectator emerges, we will say, from Wardour Street; there he has passed through half a mile of gloom, the street and its condition reminding him of Hogarth's London; he turns into Shaftesbury Avenue, and a minute afterwards is in the Circus. He is in the midst of a blaze of light which is absolutely overwhelming; there is such an immense volume of it, it comes from so many sides, that it bewilders. The quality and intensity of the different lights add to the confusion, and in parts it is distressing to the eye from its excessive brilliancy. It is obvious that an enormous quantity of light—and money—is wasted in this vast agglomeration of lamps of different powers supplied by different systems. Pass away from it, if only a few steps, and all is gloom, deepened of course by contrast. But turn into Piccadilly and there is some improvement; nothing more satisfactory could be devised than the line of incandescent gas lamps following the line of the Park, dipping as the road dips and rising beyond towards Hyde Park Corner. If we examine the subject a little we see that the question whether gas or electricity should be used affects it but little; success or failure depends upon certain principles. The first is diffusion of light. It should be equable, steadily burning, and widely spread without intervening patches of darkness; it should be soft and without glare, and it should be so arranged as to follow architectural arrangements by night, the standards acting as ornaments by day. These principles are simply defied under the system of electric lighting now usually employed in London. A succession of enormous and, as a rule, very ugly and commonplace standards rises in the middle of the street, occupying a perceptible fraction of the roadway, which can ill be spared in our narrow thoroughfares. Suspended from these, in a manner which renders the effective and decorative treatment of the ironwork virtually impossible, is



are arc-lamps of great power; they are at great distances apart; there is a glare of light as we approach one of them; a few paces farther on it diminishes and then sinks almost to gloom. In this way brilliancy and darkness succeed each other in alternation to the end of the street. It is important to note that the arc-lamps are far too brilliant for any pleasant architectural effect. A great globe of perfectly white light, at an awkward height above the ground, is an extremely ugly object very distressing to most people's eyes, and, as it is succeeded by darkness, only to be repeated farther on, the result is most unsatisfactory. For many years the public have been accustomed to the long lines of street lamps marking out the road. It is greatly to be regretted that the old system of lines of small lamps on each side, placed at the edge of the pavement, should not have been continued when electric-lighting was first introduced. The passion for enormously powerful lamps at a great height, for light in its most concentrated and sensational form, carried the day and overcame all those considerations of common-sense and proportion upon which artistic architectural effect is really based.

It has never been shown that any advantage is gained by the new system for the public, for drivers, pedestrians, or in those parishes where the light is municipally supplied, to the ratepayers. It can be demonstrated that the older system of side lights well diffused is perfectly feasible under electricity, and the only explanation of the present craze for vast masses of white light, inky shadows, and patches of twilight is that it looks like sensational progress, and is an appropriate complement to vast buildings in showy materials piled up in many storeys. It is probable that a large section of the public would look upon the removal of the high standards as a reactionary measure.

In other ways, however, than this the sensational and exaggerated system of applying the electric light prevails. In shop-windows the rival systems may be seen at work; the little incandescent electric lamps serving their purpose admirably and diffusing a pleasant glow of light over the many and beautiful objects displayed in what is really the best of all exhibitions. Unfortunately, not content with this, the enterprising shopkeeper in many cases provides half a dozen enormous arc-lamps outside the shop-window; the two colours of the electric light—the light as seen by the public—are then in sharp juxtaposition and nullify all artistic effect; the white glare of the arc and the amber hue of the incandescent cannot be blended, and the result is a chaos of light and a great waste of money.

A curious system of advertisement by electric lamps is used by some of the larger suburban

hotels and public-houses. An electric light blazes from a very lofty standard erected on the roof of the building, and can be seen for miles around; powerful lamps are also suspended at intervals outside the front. Through the immense sheets of plate-glass are seen the many incandescent lights within, and the result is a great and wanton waste of light.

Internally the light is often inartistically and wastefully applied. The number of lamps used by a publican to light his luncheon-bar or his saloon is so needless, the resulting glare so overwhelming, that it must be taken rather as an advertisement—like his mosaic floor, his carved mahogany, and his engraved glass—rather than a system of illumination. The fact is that in the popular street architecture of our day the sense of proportion has been lost altogether; the prevailing note is exaggeration; detail has swallowed up design. Lighting systems have followed the prevailing idea, and are spoilt by want of thought or deliberate attempts at vulgar and sensational advertising. The electric light unfortunately rather lends itself to exaggerative effects, and a tradesman or a landlord is considered to be more up to date if he can make a larger display of electric lights upon his premises within and without than his neighbours.

In the fittings of private houses an electrolier of beautiful design is to be seen occasionally. The majority of householders are content to "muffle" the light by a brilliant crimson shade, which seems rather to heighten the effect. In drawing-rooms, indeed, there is a singular form of applying the light which consists of imitation wax candles, a tribute to the past and implying regret, for what could be pleasanter to the eyes than the soft blaze of wax lights?

In dining-rooms electricity has been rather more successfully applied, but attempts to supplement the light by placing actual wax candles upon the table result in curiously conflicting lights. For a dining-room in a private house probably no better light was ever devised than that of the beautiful duplex, mitrailleuse, and other lamps, which a few years ago no well-appointed house was without. The convenience of the electric system has ensured its adoption; but the question of uniting use and beauty in the matter has not received all the attention it deserves, and in both gas and electric lighting the right colour of glass for agreeably tempering the light has yet to be found. The placing of an electric light assisted by a hooded reflector upon a particular portrait or picture is not a practice to be commended, and the popular adaptations of the system at present in vogue require a great deal of judicious reform in the direction of subordinating their details, broadly speaking, to architecture.

JOHN C. PAGET.

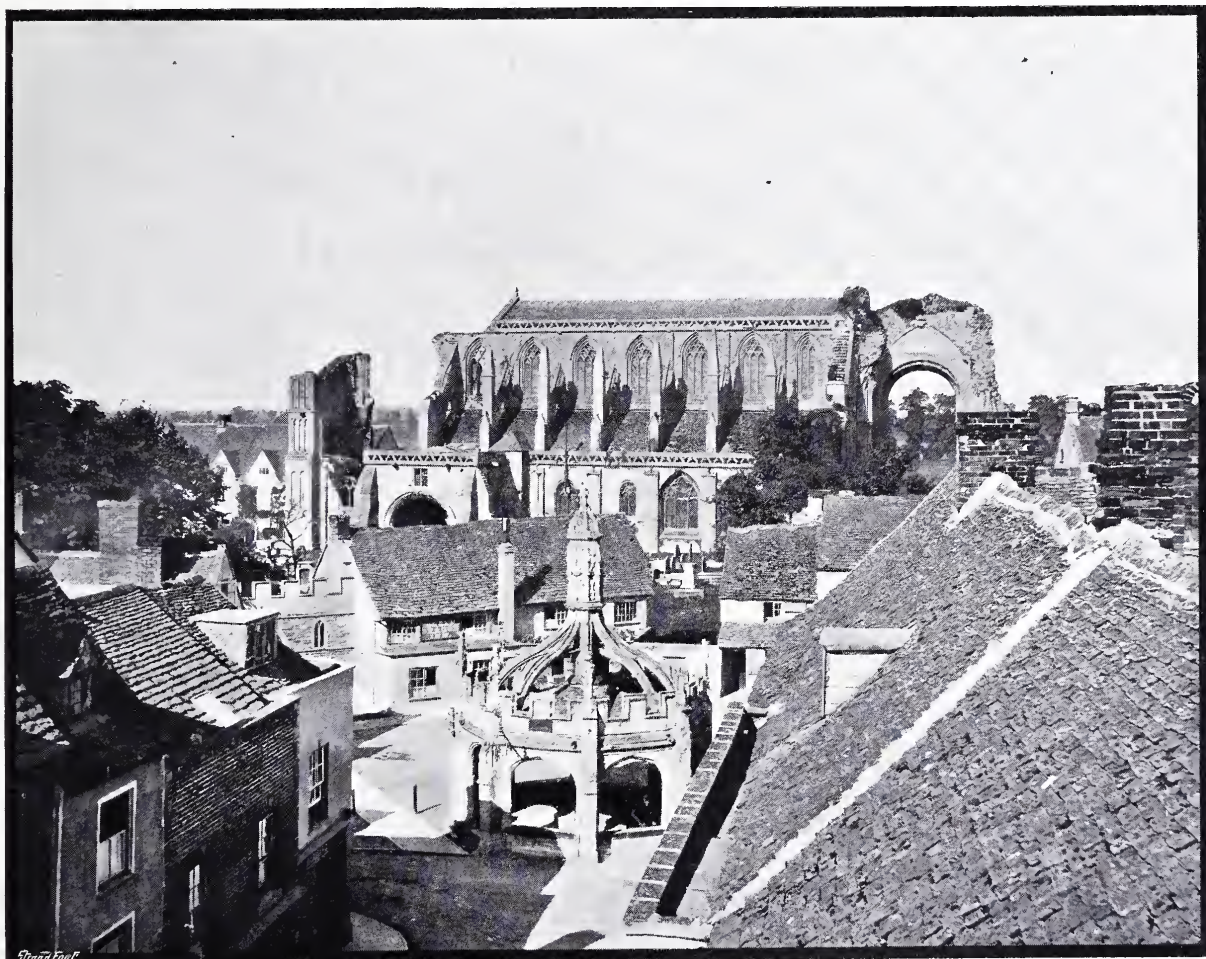


# MALMESBURY ABBEY: BY FRANCES KEMBLE.

NOT far away lies the town that has grown up around the ruins of old Malmesbury, and, gazing, the mind insensibly wanders back to the time when this wooded hill descended to a lovely hamlet—peaceful and highly cultivated as all the Abbey lands were in times of monastic

tion of his fellows—sought refuge here, and built for himself a hermitage on the spot where the Abbey was afterwards raised. He was the first to form a community for monastic discipline, and was himself the first abbot.

Aldhelm succeeded him about 676. He, one of the few literary luminaries who relieved the intellectual darkness of the seventh century, had received part of his education under his predecessor Maidulph, and afterwards was the pupil of



MALMESBURY ABBEY: GENERAL VIEW, SHOWING ALSO  
THE MARKET CROSS.

prosperity—with the winding streams of the river Avon coursing through its grounds.

In Domesday Book it is recorded that Malmesbury was a place of importance at the time of the Conquest, and in the "Eulogium Historian" it is even stated that a castle was built there by Malmutious, a British king, in 642 B.C.; but by our national historians the twelfth century is the first mention of any fortress at Malmesbury. Records of the ecclesiastical importance of the place are earlier.

The first stone of sanctuary was laid when Maidulph—driven from Scotland by the persecu-

Adrian, abbot of St. Austin's, Canterbury, and of the Archbishop Theodore. Under these distinguished tutors he acquired a considerable proficiency in the learning of his age, and, embracing the monastic profession—as the only one possible to one of a literary turn of mind then—devoted himself to the exercise of religious and literary studies.

Malmesbury has also derived some importance from its association with several other persons of eminence who are supposed to have been natives of the place, among whom William of Malmesbury, Thomas Hobbes, and Oliver of



Malmesbury deserve more than a passing notice.

Oliver of Malmesbury was a monk, born in the monastery in the eleventh century. He is described as an enterprising, if not a skilful mechanic. The following incident is given of his inventive genius: "Having affixed wings to his hands and feet, he ascended a lofty tower, whence he took his flight, and was borne upon the air for the space of a furlong; but owing to the violence of the wind, or to his own fear, he then fell to the ground and broke both his legs." Upon what principle the wings used by this Early English *aéronaut* were constructed can only be conjectured.

William of Malmesbury was for many years precentor and librarian of the monastery. He tells us that his favourite studies were logic, physics, ethics, and history, especially the latter. Among the original historians of the Middle Ages he has always been placed in the highest rank, and his works raised the repute of the monastery very high; yet to so low an ebb had learning fallen just before its dissolution that when Leland visited the place he inquired in vain for the tomb of the historian, and he informs us that, so miserably ignorant were the monks, that notwithstanding the



THE SOUTHERN PORCH.



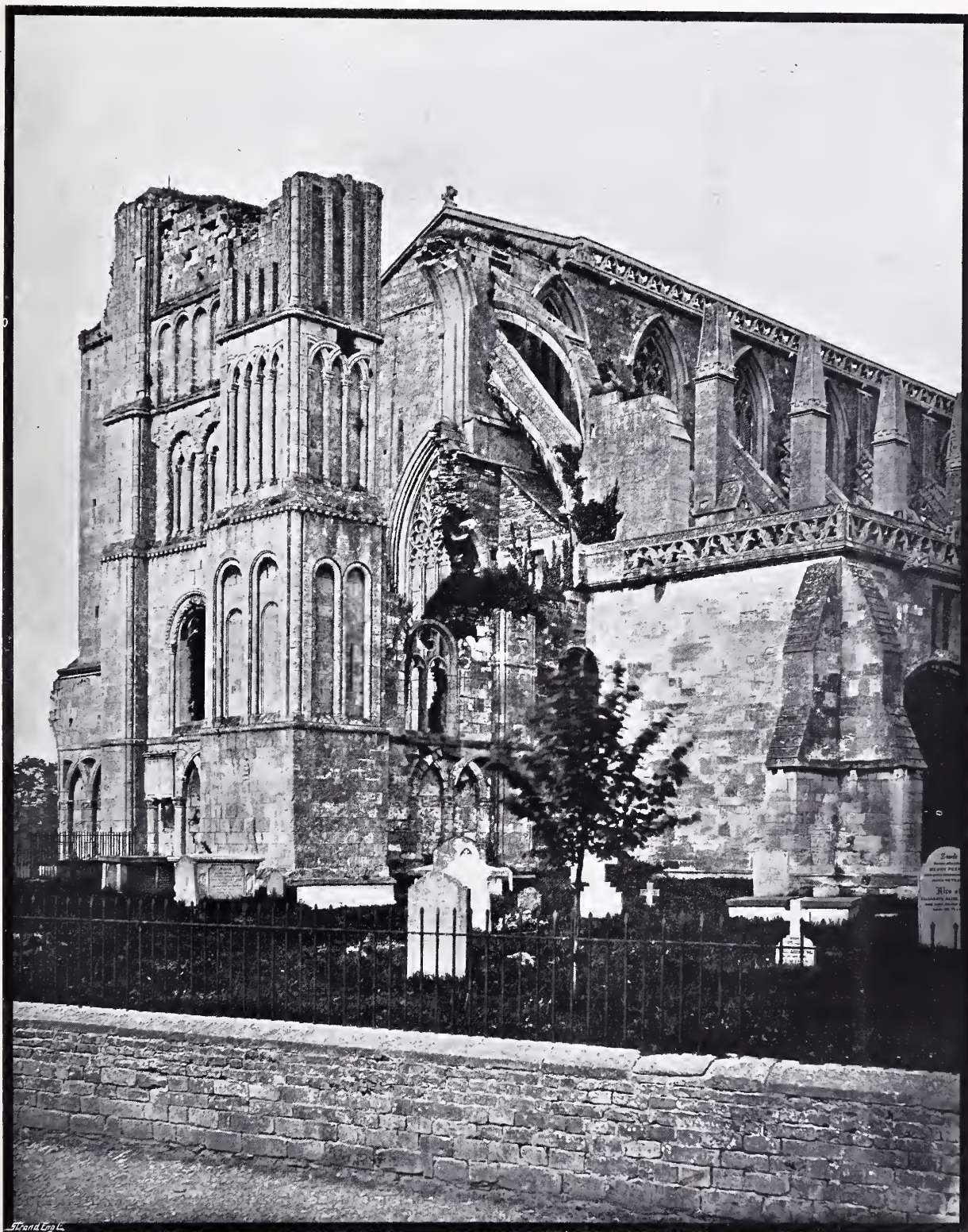
RUINED ARCH, PRESENT EAST END OF THE ABBEY.



credit they derived from his fame, not one of them remembered his name.

The fate of the library, of which Leland has

flies. All musick books, account bookes, &c., were covered with old MSS., and the glovers at Malmesbury made great hovoc of them; and



MALMESBURY ABBEY : WEST END.

given a scanty catalogue, has been piteously recorded by Aubrey. He writes thus: "In my grandfather's day the MSS. flew about like butter-

VOL. IX.—F

flies. All musick books, account bookes, &c., were covered with old MSS., and the glovers at Malmesbury made great hovoc of them; and



of the Abbey, and when he brewed a barrell of ale his use was to stop the bung-hole under the clay with a sheet of MS."

Fortunately, though all the glory of this ancient house has departed, all trace of it has not vanished so completely as this, and it is to this same Stumpe "the clothier" that we owe the preservation of the fragments of its structure which still remain.

In the early days of its prosperity several of the Saxon kings were benefactors of the monastery. Later monarchs also dowered the institution.

Malmesbury itself was one of the "greater monasteries," upon which no breath of slander ever rested; as the monks of Malmesbury passed away out of the beautiful house of their fathers they bore along with them the fairest inheritance earth can give—a good name.

In the year 1545 the whole of the Abbey lands were sold by Henry VIII. to William Stumpe, a rich clothier of Malmesbury, who converted the offices of the monastery into workshops for his men, but most righteously presented the remains of the Abbey church to the town to be used for



KING ATHELSTAN'S TOMB.

Besides the lands granted by the Crown at different times, the collection of relics given by King Athelstan, fragments of the True Cross, the Crown of Thorns, and other sacred mementoes, proved a source of wealth to the Abbey, attracting a multitude of devotees.

But there came a change in the attitude of Church and State, and the monasteries, often desecrated and despoiled by Saxon, Danish, and other invaders, suffered at the hands of the King, this time having brought retribution upon themselves by their corrupt practices as a body, though

public worship. Leland thus records the transaction: "The whole loggings of the Abbey be now longging to one Stumpe, an exceeding rich clothair, that boute them of the King. This Stumpe was the chief causer to have th' Abbay church made a paroch church."

To him we are indebted for the preservation of a portion of one of the finest of those religious houses once so flourishing and so numerous in this country, and whose very ruins are splendid. This "paroch church" is still in use to-day. Imperfect and decayed as it is, enough is left to show the



character of its architecture—Norman, with a mixture of English or Pointed.

The western front, the lower tier of windows,

this style of architecture. The portals of the southern porch are magnificently decorated with sculpture. There are eight enriched mouldings



MALMESBURY ABBEY : INTERIOR, LOOKING WEST.

the massive pillars between the nave and the aisles, and the southern porch, display the semi-circular arch, exemplifying the earliest form of

continued all round from the base on each side; five of these are ornamented with trellis work and interlacing diagonal lines; the other three exhibit



a multitude of figures sculptured in low relief and enclosed within oval bands. The subjects of these sculptures are apparently taken from the history of the Old and New Testaments, and, though many of them are distorted and ill-designed, yet as early specimens of art they are most interesting. The inner doorway, without columns, is also ornamented with sculpture. Below the arch is an impost on which is a basso-relievo, which seems to be intended for a representation of the Deity supported by two angels. On the right hand of the door is a large piscina in the wall. Here it may not be amiss to mention, as it is a common error to suppose the piscina to be a vessel for holy water, that in Romish places of worship it is the duct or passage through which the surplus wine remaining after consecration is conveyed lest it should be put to any common or profane use. On each side of the porch is an arcade, above which are seated six large sculptured figures, supposed to be designed for the Apostles, with human figures flying over their heads. One of the capitals which supported the arch on the western front is charged with a figure of Sagittarius, and

it is probable that the other signs of the Zodiac were continued round the arch. The running scrolls round the west doorway are very graceful.

Two towers are mentioned in the interesting account given by Leland of the state of this building in the time of Henry VIII. He says the Abbey was "a right magnificent thing, where were two steeles; one that had a mightie high pyramis and felle dangerously in *hominum memoria* and sins was not re-edified. It stode in the middle of the transeptum of the church and was a marke to all the countre about; the other yet standeth, a great square toure at the west end of the church."

Both these towers have been long since destroyed, leaving no trace of their architectural character. Indeed, so great has been the dilapidation that not more than a sixth part of the original building remains standing. We must be thankful that even this is left us, as in our own imagination we rehabilitate them with their former grandeur and think of the days when cloisters and refectory teemed with monks, witnessing their pious exercises and large charity, and, perhaps, too, those human frailties which the cloister never willingly confesses to the world.

To the south of the Abbey is the Market Cross, built about the reign of Henry VII., and thus described by Leland:—

"There is a right fair and costly peace of workmanship in the market place, made al of stone, and curiously voulted for poure market folkes to stand dry when rayne cummeth. There be 8 gret pillars, and 8 gret open arches, and the work is 8 square. One great pillar in the middle beareth up the voulte. The men of the toune made this peace of work in *hominum memoria*."

This structure has flying buttresses, and an ornamental turret of an octangular shape, with a small niche on the east side filled with figures in basso-relievo, one of the subjects being the Crucifixion.

Athelstan was a benefactor to the town as much as to the Abbey, having bestowed upon the inhabitants in perpetuity, as a reward for their bravery in lending him their assistance in repulsing the Danes in 930, 500 acres of common land. The old titles of Burgess and Commoner are still retained by the townsfolk, and many quaint civic customs of long ago are still held yearly in this ancient town.



RUINS AT THE WEST END, MALMESBURY ABBEY.



THE EUSTON VARIETY THEATRE,  
EUSTON ROAD, LONDON, N.W.

THE newly-erected Euston Theatre is one of the many houses of entertainment that have sprung up in the outlying parts of the Metropolis during the last few years, though exception may possibly be taken to the designation of the densely-populated district round

with large consoles leading up to the domes. An attic storey is carried across the centre, above the cornice level, having a raised pediment in the centre, the whole of this projecting face being carried on corbels, with arches in between. The terra-cotta is decidedly buff, not to say yellow, in tone, and the brickwork bright pink, both colours being made more obtrusive by the pale green paint on the window-frames and doors. This colour combination is much affected in the build-



THE EUSTON THEATRE: VIEW FROM EUSTON ROAD.  
WYLSON AND LONG, ARCHITECTS.

*Photo H. Irving.*

St. Pancras and King's Cross Stations as an outlying part of London. Still, St. Pancras is a long way from the recognised centre of London amusements; and the new theatre, the first in the neighbourhood, may be fairly included in the list of "outer circle" houses.

The building, which is opposite St. Pancras Station, is faced with red brick and terra-cotta, the two large flanking towers, containing the gallery staircases, forming the prominent features. These are plainly treated up to the cornice level, above which there are four small angle turrets,

ings of certain music-hall syndicates; but it is not inspiring to artistic minds.

The small site usually provided for an English theatre forces the architect to provide shelters for the patrons by hanging glass awnings on to the faces of his building, a proceeding that is ruinous from an artistic point of view. The Euston Theatre is no exception to the general run of theatres in this respect; but we think, seeing how far back from the main road the building is set, that an arcade shelter might have been erected on the front in harmony with the design and materials



of the main structure. The architects, however, cannot be blamed for faults arising mainly out of the inadequacy of the site; but we have noticed in many new buildings of this class that the inevitable awning cuts across door and window openings in a most arbitrary manner, and we cannot absolve architects from all blame if they fail to foresee these things.

The inadequacy of the site of the Euston Theatre is not its only fault. It is too long and narrow, and has, moreover, an awkward bend in it, making it impossible to plan the main entrance, vestibule, &c., square with the auditorium. The architects, however, have cleverly used the extra space at the elbow for the main staircase to the grand circle, and so have more room at the right-hand corner of the site for the extra pit and gallery entrances which a theatre on the two-houses-a-night principle demands.

The entrance-hall or vestibule reveals perhaps the best piece of decoration in the building. It has a panelled dado about six feet in height, and

the filling between this and the entablature has a bright red ground with gold fleurs-de-lis stencilled on it. The ceiling has wooden beams with cross ribs, the panels thus formed being decorated with gold stars on a sky-blue ground. The box-office is placed in the centre of the hall opposite the entrance doorways, and has too much glass in it for privacy. The position of the box-office manager would be somewhat perilous if beset by an angry audience demanding their money back; but the management possibly do not contemplate such an occurrence. On either side of the box-office is an archway: that on the left (which we illustrate) leads to the stalls, while the right-hand opening is the entrance to the grand circle corridor. This corridor turns round to the left behind the box-office (see the ground plan), and has a balustraded opening opposite the stalls entrance, affording a pretty and unusual vista from the hall across the two corridors. The woodwork of the hall is carried out entirely in dark fumigated oak. The scheme of decoration is said to be Flemish Renaissance,

which may or may not be, but the result is pleasing and effective.

The pit patrons have been well catered for both as to comfort and an uninterrupted view, while at the back of the pit is a bar and lounge of ample size. A tiled dado, five or six feet high, is used here, as throughout the whole building, and forms an effective decoration, with the additional advantage of being easily kept clean, though one would sooner not have seen it carried on into the front part of the house by the stalls. The space under the boxes on the O.P. side is made use of as a small lounge, while the corresponding space on the opposite side is taken up by lavatories and an extra exit.

The boxes above are approached from the grand circle. There are two on each side, treated as one in design, with an Ionic pier on either side and a smaller pier at the division; above there is a carved broken pediment, while from the soffit over the lounge hang some huge pendants of curious form; this part of the house not being so successfully treated as the rest.

The grand circle is undoubtedly a very good one. There are eight rows of seats, the view from the back being as good as that from the front row, which is just at the level of the pavement outside, and is provided with an



THE EUSTON THEATRE: VIEW IN ENTRANCE-HALL.

*Photo H. Irving.*



extra exit to Tonbridge Street. The ceiling to this part of the house comes so low down over the seats that the view of the stage is almost cut off from the promenade behind. This rather offends

breaks the hard lines of the ceiling. The arcade is quite simply treated with small Doric columns and semicircular arches above, with small brackets to the ceiling. The lounge and bar behind the promenade



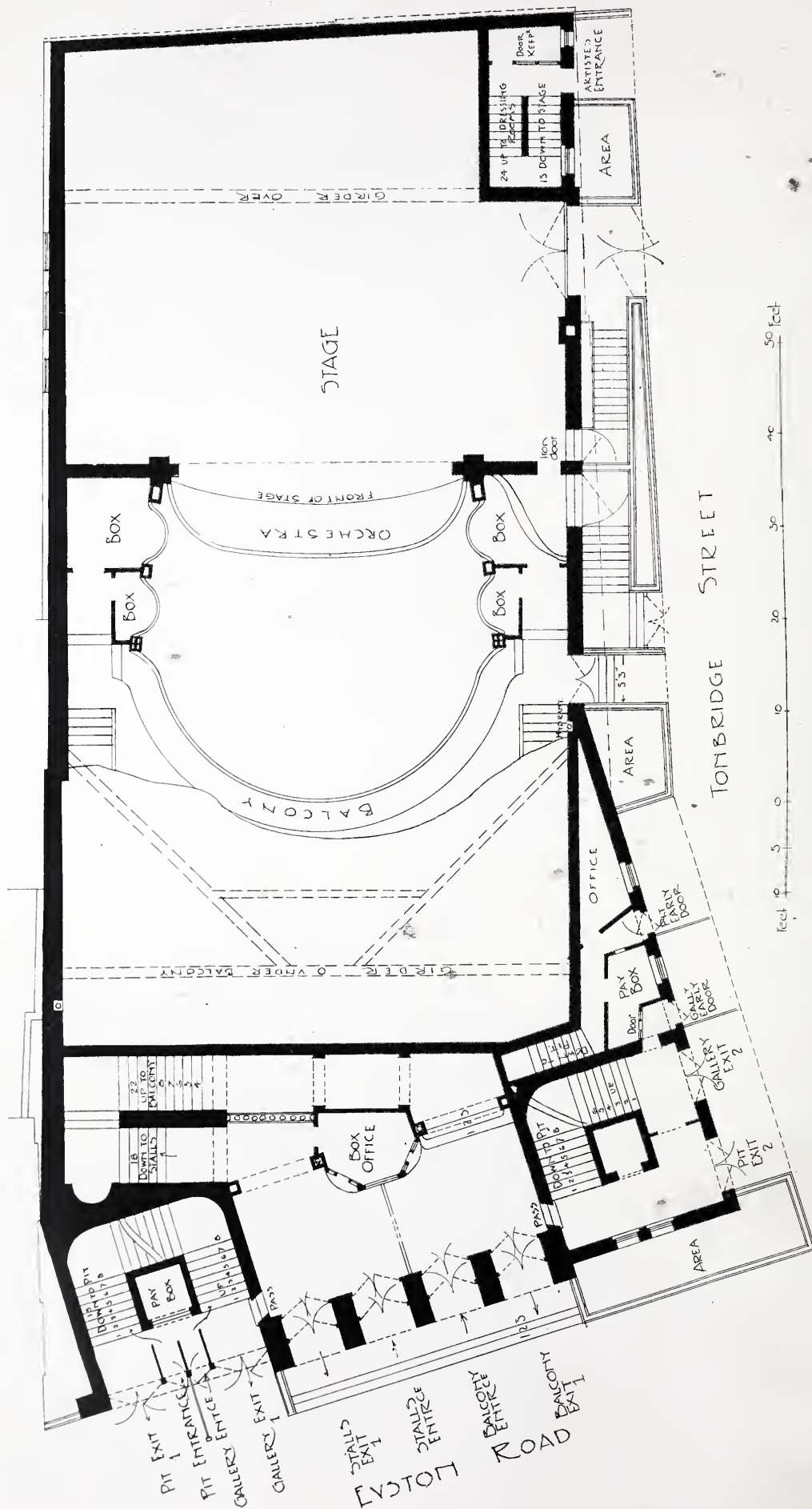
THE EUSTON THEATRE : INTERIOR, LOOKING TOWARDS THE O.P. SIDE. WYLSON AND LONG, ARCHITECTS.

*Photo E. Dockree.*

the eye, even if a view of the stage is not wanted ; but the architects have considerably improved the appearance of the promenade by running an arcade along the top of the barrier behind the seats, which

look out in front over the entrance-hall, and the walls are decorated with coloured tiles. The wall facing the bar has a peculiarly abominable tile design of German origin.





THE EUSTON THEATRE: PLAN AT GROUND LEVEL.  
WYLSON AND LONG, ARCHITECTS.



The tier fronts are decorated in plaster with a conventional design of cupids holding shields and drapery swags, a treatment that works in well with the electric-light brackets. The proscenium opening, nearly thirty feet wide, is formed with a large architrave moulding, marred, however, by unnecessary figures on brackets at either side. The ornament above is somewhat wild. The main ceiling is coved at the sides, and has a dome over the centre of the auditorium decorated with several well-painted panels, whose beauties are rather lost at such a great height.

The gallery is well arranged for sight, and has seventeen rows of seats running back over the promenade below, the back seats being above the level of the main ceiling. There are no boxes on this tier, seats being carried round up to the proscenium wall. The decoration of the walls at the back of these side seats is peculiarly bad; sham windows with looking-glass panes are neither beautiful nor architectural, and we have surely progressed beyond the mirror and gold-paint stage of decorative art.

The stage is large for a variety theatre, being forty-six feet deep, but this is an advantage from a theatrical point of view. There are twelve good dressing-rooms and ample lavatory accommodation for the artists.

Generally speaking, the planning and construction, if one excepts the first tier ceiling, is all that could be desired. The decoration of the entrance-hall is also satisfactory, but there are numerous instances in the building where the decorative artist could have amended or altered his designs to advantage, and restraint is not a characteristic of the decoration scheme, or, *perhaps*, we should say schemes. There are several unfortunate examples of the new German art movement.

## LATEST DISCOVERIES IN THE ROMAN FORUM, JANUARY, 1901: BY OUR SPECIAL CORRESPONDENT.

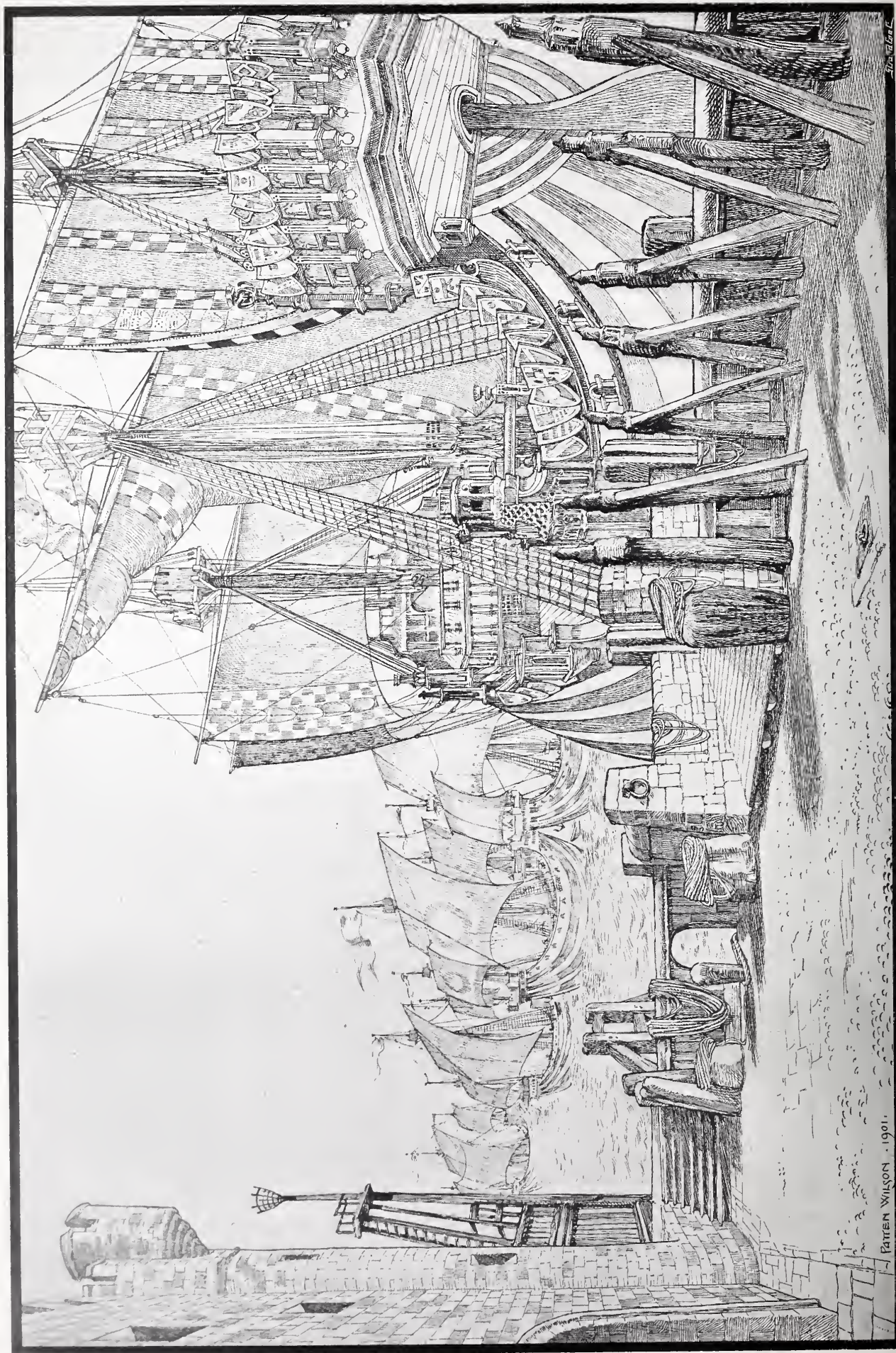
JUST a year ago the work of demolishing the Church of Sta. Maria Liberatrice was begun. This little church, which stood beneath the Palatine, had of itself neither beauty nor interest beyond being one of the seven churches which skirt the Forum, and are built over heathen temples. Its demolition, however, was most unpopular, as prayers for the dead were supposed to be listened to with greater favour here than elsewhere. Archaeologists, however, were of opinion that the worthless building of Sta. Maria Liberatrice

occupied a site of great interest, and had been built into the remains of another edifice; and now that the late church has been entirely removed we do actually stand face to face with the frescoed walls of a vast building of great loftiness, a basilica of the early Christian period. The date of its foundation has yet to be traced, for its name of Sta. Maria Antiqua found as an inscription infers that in the eighth century it was an ancient church, and that we *are* in the eighth century is proved by the discovery of the following inscription in Greek and Latin at the base of the marble ambone: "John, servant of the Mother of God," which all authorities agree refers to John VII., Pope from 705 to 707, who most probably restored the church. There is no doubt that this was the episcopal seat and residence of the popes when they took the reins of government fallen from the hands of the last Cesars, and came from the Lateran to establish themselves as close as possible to the Palatine, the former seat of rulers. The frescoes also bear out this date; the saints portrayed are all named by inscription, and one or two have the square nimbus signifying that they were alive at the time the fresco was painted, such as Pope Zacharias, who was pope from 741 to 752.

The frescoes, though many of them much spoilt by the damp, are in a wonderful state of preservation, considering they have existed more than a thousand years. That of the Crucifixion, indeed, is in marvellous condition and colouring. It represents Christ between Saints, and crucified with four nails instead of the usual three, and with open eyes and no expression of suffering—emblematic of His triumph over death and the sorrows of life. These frescoes are a link between the Byzantine and the Greco-Roman styles; many of the less well-known saints are portrayed—Sta. Julita, for instance, and her son, S. Quirinus, whose name, differently spelt in different records, lives to-day in the military college of S. Cyr. Another large fresco represents a band of martyrs in water, supposed to be forty Christians who were tortured in ice at Sebaste, Cappadocia. While some enthusiasts are studying the "Acts of the Martyrs" to identify the legends and traditions here portrayed, others are rejoicing in the reconstruction of the early Christian basilica, of which oratory, chapels, niches (pulpit and pillars located by their bases), nave, choir—indeed all component parts—remain, and being in the light of day seem easier of study than the other early churches in Rome, which are subterranean—and all are delighted to find another page turned in our great picture history-book of the past.

MAUD BETTINGHAM.





PATTON WILSON · 1901 ·

ACT I. SCENE 3. THE QUAY, SOUTHAMPTON.

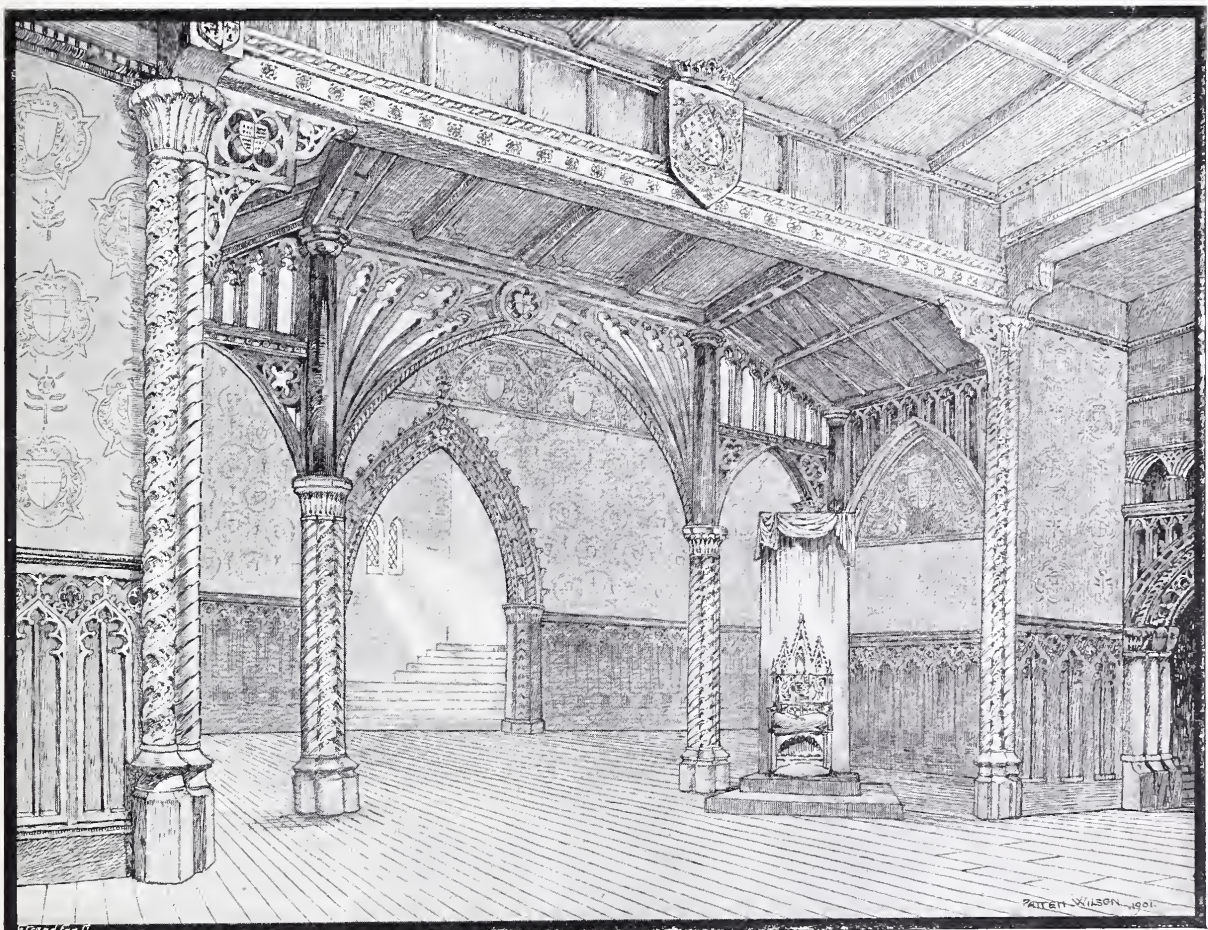


ART AND ARCHITECTURE ON THE STAGE. "HENRY V." AT THE LYCEUM THEATRE: ILLUSTRATED BY PATTEN WILSON.

THE preparation of this article, the third of our series on "Art and Architecture on the Stage," has been marked by a curious *impasse* which rendered necessary an alteration in our previously made arrangements. Those readers who have seen a prospectus of this number doubt-

had already agreed to contribute to our columns a couple of articles upon the principles of scenic art we have asked him to use the manuscript in our hands as the basis of his first article, which we trust will appear in our next issue. It has been our endeavour to preserve a catholicity of feeling in matters artistic, and we have no doubt that Mr. Fitzgerald's opinions, qualified by a long experience of the stage, will be as welcome to our readers as his recent articles upon "The Life and Work of Robert Adam."

These prefatory remarks having been entered



ACT I. SCENE I. THE PRESENCE CHAMBER OF THE KING'S PALACE, LONDON.

less anticipated a review of this production from the pen of Mr. Percy Fitzgerald. That well-known writer sent in his MS. in due time for publication, but a perusal of its contents revealed the fact that Mr. Fitzgerald holds opinions concerning scenic art so opposed to the spirit in which these notices were conceived that the publication of his MS. in the series would cut away the ground upon which our reviews of "Julius Cesar" and "Herod" were based.

It was therefore imperative that Mr. Fitzgerald's article should be withheld ; but as that gentleman

upon, we think they can be advantageously lengthened a little in order to define more decisively the standpoint from which we view the notable stage settings of the present day. Luxury in the mounting of plays is no new feature of theatrical work, though its latest development is an entirely novel one. Even limiting a retrospect to the life of the present younger generation, there are many who can recall the care and attention bestowed by Sir Henry Irving upon his earlier productions ; and long before the commencement of his Lyceum management there were many plays

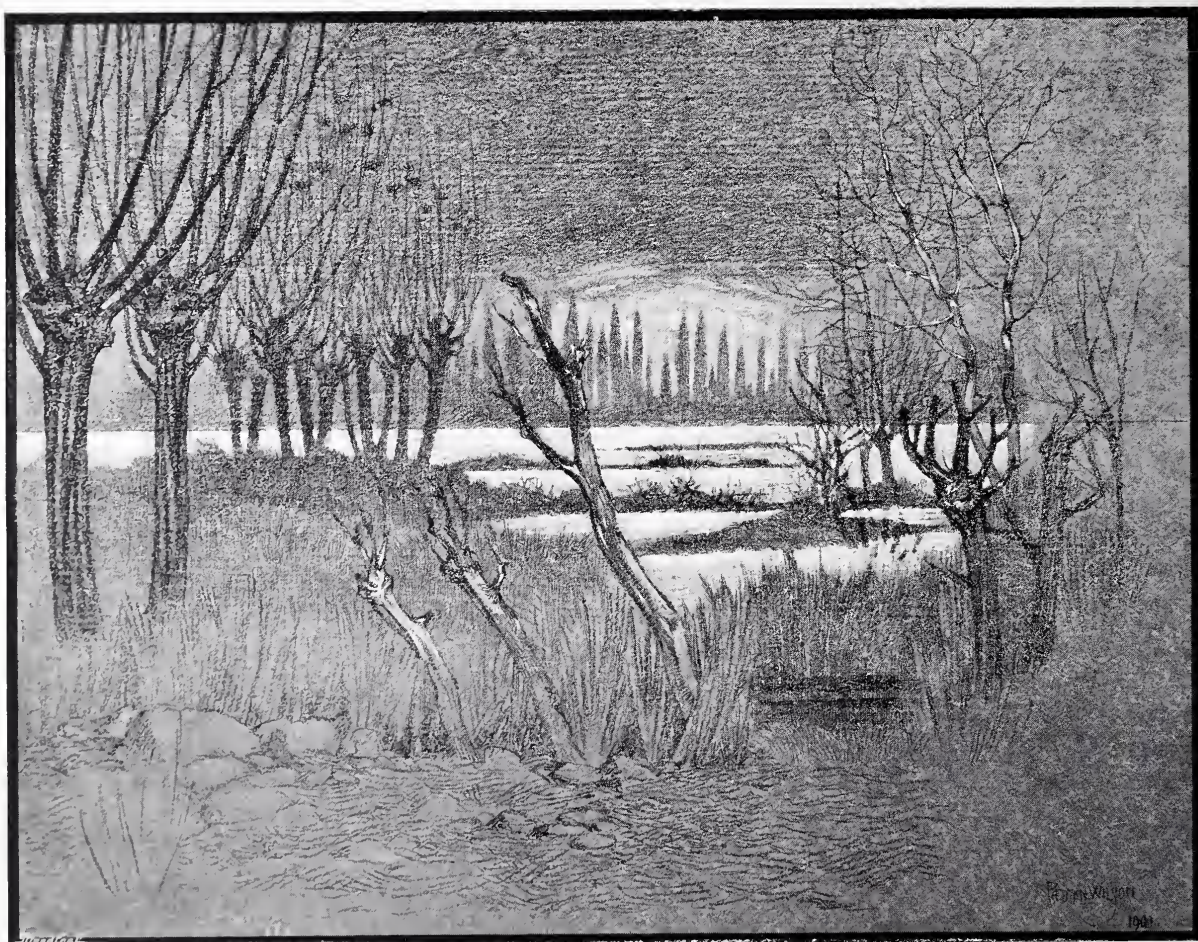


on the English stage that are famous in memory for the magnificence of their settings.

Unfortunately, at the period of which we write, education, and art education in particular, had not emerged from its embryonic stages. The art kingdom was not then over-populated, nor competition within its narrow confines keen enough to induce its younger subjects to march forth into fresh fields in search of fame and bread and butter. The lever of progress had not produced that specialisation in periods, peoples, and influences which differentiates the output of

and architects are all ready to conceive and guide the manner of presenting dress, habits, and buildings in any age or country. And it is at this point we reach the cross-roads of controversy. Is this thoroughness in the setting a legitimate and necessary accessory to dramatic presentation, or is it not? There are many advocates for either view.

To proceed with our argument, we must court criticism by giving an affirmative answer. We believe dramatic action is distinctly hindered by incongruous surroundings, and we are bold enough



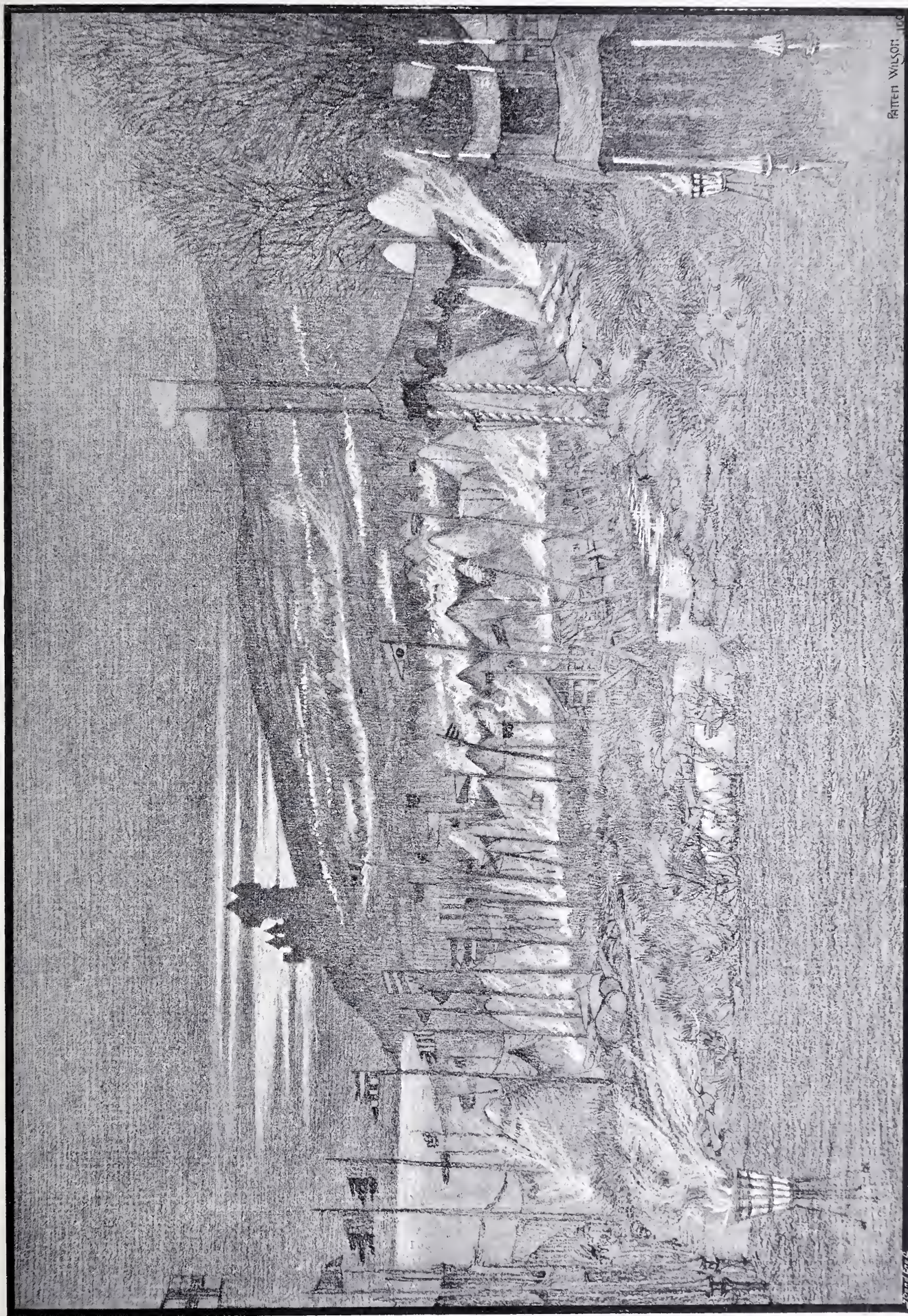
ACT II. SCENE 3. IN PICARDY, THE ENGLISH LINES.

our artists to-day. Consequently the stage productions of the period were dependent upon the abilities of the scene painter and the costumer, supplemented by as much taste as Nature and training had bestowed upon the manager.

But we have changed all that. The modern manager has at his command resources undreamt-of by his predecessors. Machinery and lighting have been vastly improved, and though neither has reached the point of perfection requisite for theatrical ambition, they can yet produce complete illusion in many directions. Artists, archaeologists,

to say that the majority of educated people will agree with us. We can no more imagine Beckett dying on the platform of the Queen's Hall than we can imagine Henry V. addressing his troops in a tweed suit. And if you admit the necessity for costumes and scenery of any kind, you admit the necessity for their accuracy. Otherwise there is no justification for their existence. The trial of Antonio in the keep of a Norman castle is not less irritating than an actor's shadow dancing about over several miles of backcloth country. Things which do not help the illusion destroy it.





RATHE WILSON 100

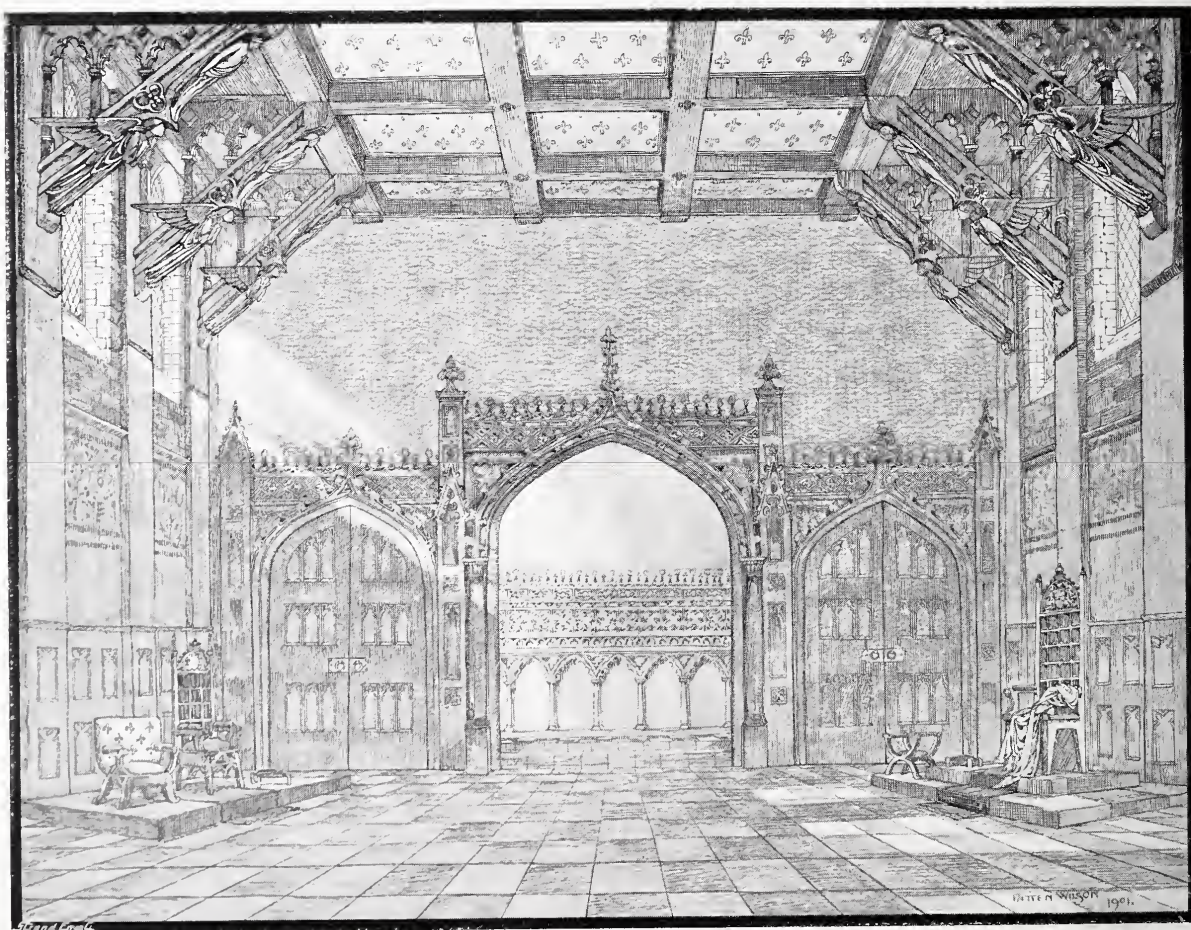
ACT III. SCENE 2. THE ENGLISH CAMP, NEAR AGINCOURT.



Upon another and equally strong ground accuracy can also be promoted. The educational value of the stage has so long been mooted by writers on social and moral questions that, if the statement is something beyond mere assertion, its teaching on all matters should be above reproach. If accuracy in depicting the passions and feelings of a past age can be formulated as an educational factor, surely the accurate presentation of the dress, manners, scenery, and architecture should also possess an educating influence by widening the mental horizon and encouraging a love and appreciation of tradition in art.

No one can deny the opportunities of the stage as a means of disseminating education. It reaches people who never read a book or attend a lecture, and whose artistic instincts, if they possess any, have never been stirred. At a time when architectural authorities are lamenting the public lack of interest in architecture and the allied arts, it is obviously unwise to ignore the possibilities of reaching and, through the medium of the stage, teaching the uncomprehending layman the beauties of artistic building.

Having thus formulated our plea for accuracy, it remains to be seen how far this revival of



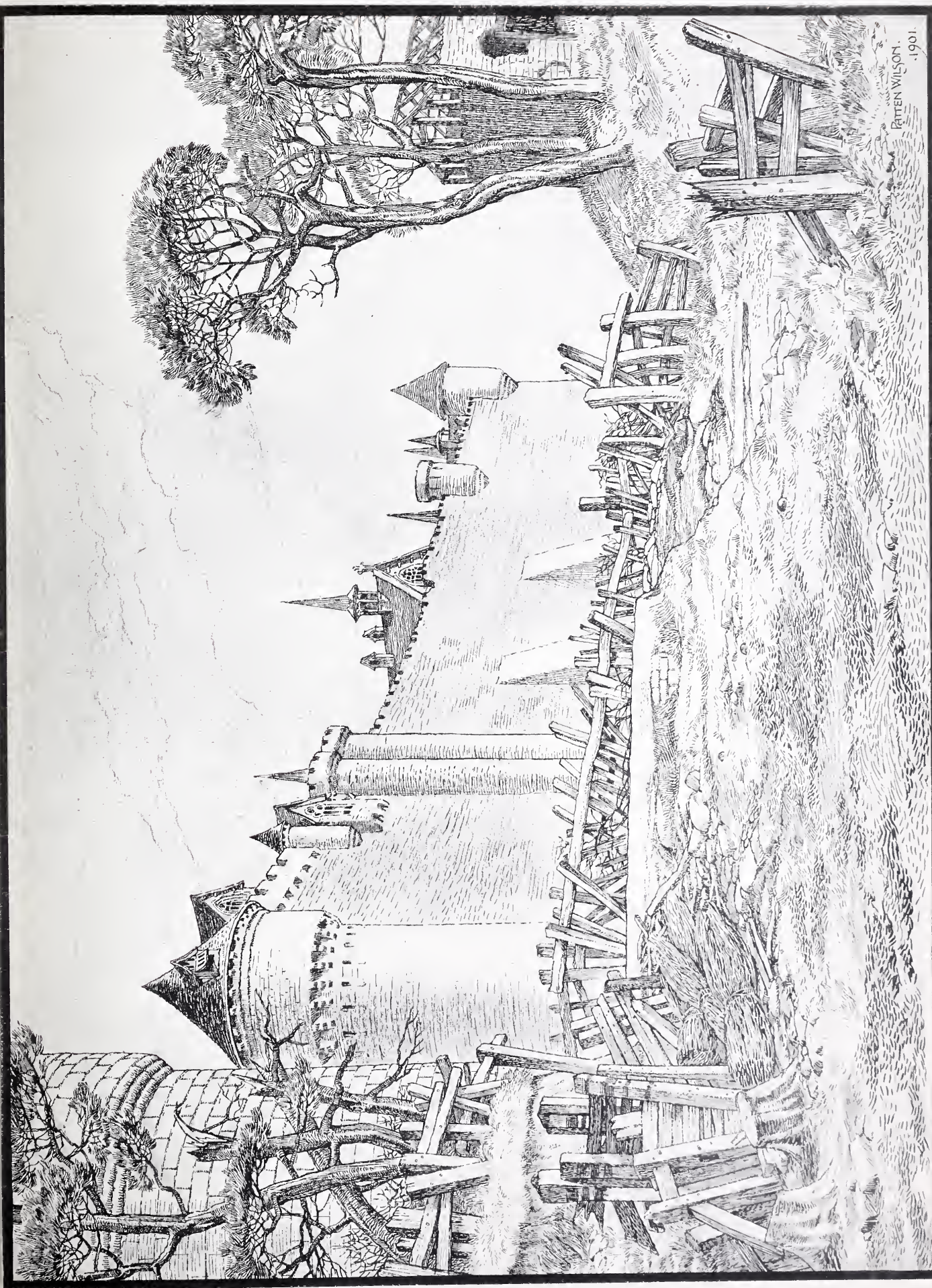
ACT IV. THE FRENCH KING'S PALACE.

To give them their due, the modern managers have not been slow to utilise the opportunities of their age; but probably no one has made greater strides in accuracy of setting—in realism, if you will—or exhibited a greater grasp of stage detail than Mr. Beerbohm Tree. It is Mr. Tree's oleander tree which is blossoming in the first act of "Herod," and not in the second; it is Mr. Tree's Herod who in the ecstasy of his grief covers his head with ashes and rends his garment, even if the rending does not quite follow the method of the ancient Jewish mourner.

"Henry V." can be commended for the correctness of its setting. And it is interesting to observe how happily the promoters are placed. Both Mr. Lewis Waller and Mr. William Mollison have been under Mr. Tree's banner, and are presumably acquainted with his methods; and, moreover, their production is endowed with the sentiment attaching to the historic walls of the Lyceum, where so many magnificent productions have helped to delight the London playgoer.

And, truth to tell, they need all their advantages. For "Henry V." is a difficult play to





PATEN WILSON.  
1901.

ACT II. SCENE I. BEFORE HARFLEUR.



produce, with many heavy sets and great pageants, the magnificence of kingly retinues, and the pomp of war, taxing the resources of stagecraft to their uttermost limits. Speaking generally, the production is a great success. Art beams to us in several exquisite sets; archaeology has been consulted in the costumes, which, with some few exceptions, are good and praiseworthy, and, above all, the armour, so frequently neglected, seems to have had careful attention and knowledge embodied in its design. But architecture, the mother of the arts, still suffers. The first scene—the presence-chamber in the king's palace, London—is about as awkwardly planned as anything that has been put upon the stage. The room as shown is full of purposeless and unnecessary corners. The main entrance at the back discloses a flight of steps turning awkwardly to the right, but to what part of the building these stairs lead it is impossible to say. It is true that at this period of history the Norman keep had been to some extent discarded, in domestic work, in favour of a series of halls and apartments within fortifications; and the existence of the hall as a separate one-storied structure is to some extent justified, though certainly not in the form here given. Moreover, this hall, though a room of state, is below ground level; witness the steps down to it both at the back and also through the archway to the right. And if one examines the detail and ornament the defects of the design become still more apparent. The idea of friezes and dadoes, especially the crenelated and elaborate wooden one in this scene, is remarkable, but possibly not more so than the adaptation of fan-vault tracery to the Tottenham Court Road fitment in the centre.

The errors so apparent in this scene are generally avoided in the last scene of the play—a hall in the French king's palace at Troyes. Here we have an intelligible apartment—still with a panelled dado—but more sober and reasonable in design, though it is by no means faultless. The main entrance is again situated at the back, but is flanked on either side by closed doors leading into the same corridor. Why should it be considered necessary to have three entrances of this size together? And why should two of them be furnished with doors and the other not? Think how excessively awkward these doors must appear seen from the corridor, more especially as the corridor is two steps higher than the room. It is also reasonable to inquire why the main truss timbers of the roof run in the direction of its length, and why such heavy and ecclesiastical brackets are needed to support the connecting ribs. Attention can also be directed to the arcading used as a dado to the corridor outside, the whole having the appear-

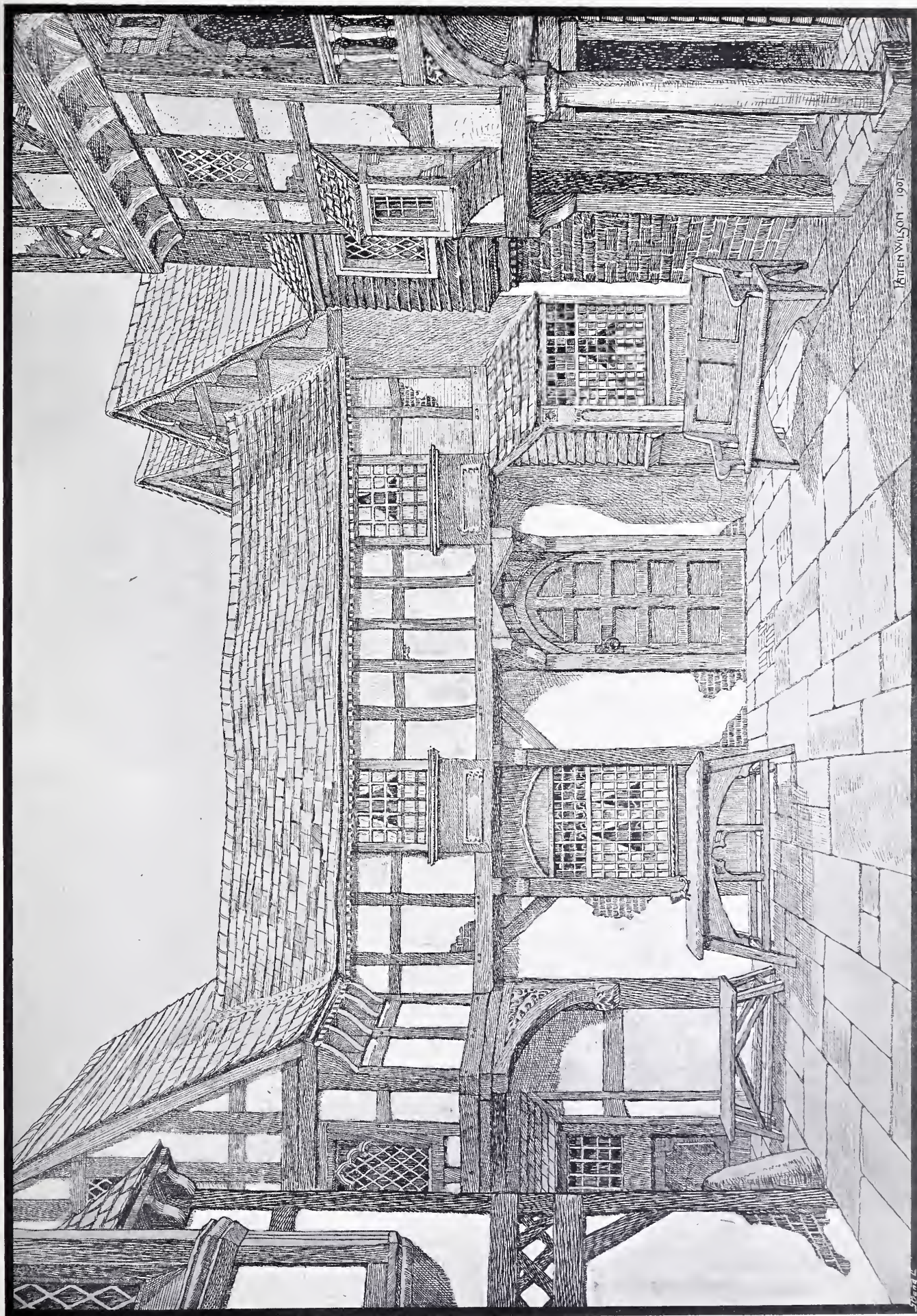
ance of a *sedilia* without seats. One might also inquire why that form of arch, commonly known as a Tudor arch, appears in a French palace. But an exhaustive criticism of all the details would become wearisome.

The yard of the Boar's Head Tavern, Eastcheap, is so quaint and pleasant a set that one is almost tempted to pass it by without criticism. We hear a good deal of the profits of the licensed victualler in these days; but a publican who could afford to hide brickwork behind plaster, and who sports seven clear glass windows in the first years of Harry of Monmouth's reign, must have been a man worth knowing. And Dame Quickly must be commended, too, for the little white curtains and half-blinds seen through the windows. Falstaff's last hours would certainly be soothed by the presence of luxuries rarely found in the highest circles of the time.

The three sets already noted complete the architectural scenes of the play, if one excepts that known as "the walls of Harfleur." The walls here are certainly prodigious in height, and the church roof shown overlooking the parapet is not improved by the latest board-school pattern ventilators. The built-up rampart is most realistic, and quite a cloud of dust rises as the besiegers rush across it, though it is doubtful if the effect was originally aimed at. On the right is a thick wood, omitted in the illustration, but it is exceedingly doubtful if the garrison would have left such excellent cover for the enemy in such a position. No doubt the difficulty of balancing the picture is the reason for its inclusion.

The remaining scenes, excepting that of the French king's tent, which is quite conventional in treatment, are undoubtedly the most successful in the production. Nothing but praise can be accorded to the magnificent set of the quay at Southampton; the long line of high towering ships, brilliant in colour and effect, forms one of the chief successes in the play. Almost as fine is the English camp scene near Agincourt, with its long lines of watch-fires curling away up the hill, and the black towers of Agincourt Castle silhouetted against the dawn. If this sunrise has a fault, it lies in the fact that it is too long coming and it comes too suddenly. Until the king is praying, and the stage is consequently silent and deserted, the sunrise does not begin, and the attention of the audience is consequently too much attracted to it. The English lines in Picardy is the last set to be noticed, and the effect of the light upon the waters in this marshy country by the riverside is excellent, although the set is principally backcloth, and makes a better picture than a scene. But on the whole the revival is a distinct advance on its predecessors.



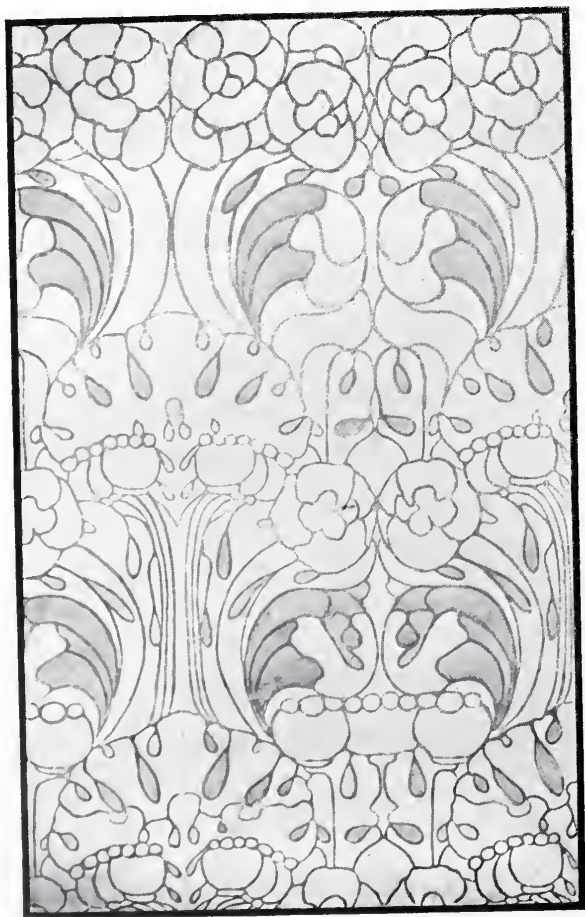


ACT I. SCENE 2. THE YARD OF THE BOAR'S HEAD TAVERN, EASTCHEAP.



# THE APPLIED ART COURT AT THE EDUCATIONAL EXHIBITION, LIVERPOOL. PART TWO.

THE stained glass, a strong exhibit, was entirely the work of students from the School of Architecture and Applied Art at the University College. It was a great pity that, owing to want of window space, the glass had to be exhibited without transmitted light, the white paper behind failing absolutely to show the colour, the brilliancy, and iridescence of the glass, which was treated almost altogether in mosaic. The drawing and general composition of the work, however, being given by the leads, could be clearly followed, and must have been exceedingly interesting to all lovers of this branch of art. Four of these glass panels were done for Professor Boyce, and are intended to decorate the doors in the School of Hygiene, University College. These panels are all figure subjects, and have been both designed and executed by four chosen students—E. Martin, C. Meyer, M. Collens, and M. de Roussado. Amongst other glass panels may be mentioned one of mermaids, by C. Meyer, introduced into a circle; this is entirely in pot metal, and, although the



GLASS PANEL : BY C. MEYER.



DRINKING FOUNTAIN BY G. A. WILLIAMS.

principle is good, the drawing lacks definition, leads hardly telling their story; it is, however, a distinct effort in the right direction, and one feels at least that the first technicalities have been grasped and that this student will not be impeded by the difficulties which so often arise from insufficient grasp of material, a defect which causes trouble to many and leads them to try to adapt a design quite unsuitable to the medium, and to sigh over what they are pleased to call the limitations of the material, whilst they quite ignore the infinity of possibilities it offers. One feels at least that this student is trying to express her design because of the material, not in spite of it, and that if she has not quite succeeded in this one instance it is through no fault of her design or method, but purely through a lack of skill which well might be expected in a more or less experimental effort. Another figure panel, by Alicia Kay, completes the figure work, but other interesting treatments of plant form well adapted to the material are shown in two circles—one of conven-





CANDLE SCONCE AND LETTER-  
PLATE BY G. A. WILLIAMS :  
TWO FINGER-PLATES BY J.  
GRIFFITHS : DISH BY A. KAY.

tionalised marsh-marigolds, the other of tulips, by S. Dowie and E. Martin respectively, and in a play upon chrysanthemums by C. G. Watkin.

Fabric also had its say in the work of Miss Kay and Miss Driffield, Miss Kay having designed and executed a handkerchief case which was both dainty original, and very appropriate, showing how beauty and interest may be expressed in what people might deem trifles. There is a certain fruiterer's shop in Glasgow which has considered it worth its while to replace the ordinary paper-bag by one designed by a well-known Glasgow artist, Jessie R. Newbery, and the pleasure one feels in receiving one's purchases therein shows how much these little things tend to add to the beauty of life.

Miss Driffield also has designed an interesting fire-screen and cushion-cover ; both are good, but the former, one feels, has been strongly influenced by Voysey, especially in the use she has made of the

birds, which greatly resemble those of the Moorland frieze.

It was somewhat disappointing to see so little in the way of book-covers, and none of those exhibited were specially worthy of mention.

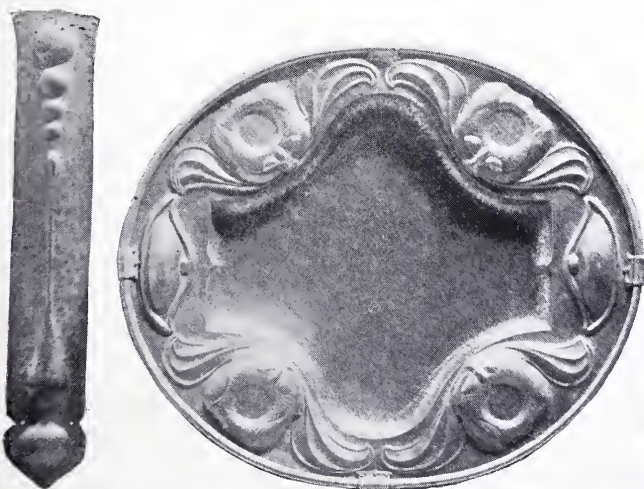
The wrought iron, like the glass, was entirely



THREE COPPER PANELS BY R. P. ROBERTS.

represented by the works of students of the School of Architecture and Applied Art, and showed worthy craftsmanship. The most important work from a decorative point of view was, perhaps, a

large hanging lamp, entirely designed by C. Meyer, who also executed the leaded glass which formed part of it. The iron wrought by W. Duke, F. Nachtigal, W. J. Blackburn, and other students, showed thoroughly workmanlike technique. The lamp in treatment is a large ogee-shaped cage, the long swelling wrought-iron bands being brought together very interestingly at top and bottom ; these enclose an octagon of leaded glass of radiant colours, which give a rich effect when the lamp is in use ; whilst the tracery introduced between the closing ends of the iron bands, both below and above the glass, serve to cast beautiful shadows



BOX BY C. E. THOMPSON.



upon floor and ceiling without in the least interfering with the necessary light. The oil-bowl is supported by an iron spider, which is in itself a work of considerable interest, the ring with its eight legs being so worked from a small block of iron as to lead the grain of the metal not merely around the ring but along the length of every leg. This may seem somewhat of a *tour de force*, but one cannot help admiring the excellence of the work and recognising the value it must have been as an exercise to the students. Whilst speaking of the students of the School of Architecture and Applied Art, we must not fail to mention one of the most important exhibits namely, that of beaten metal by those under R. Ll. B. Rathbone, and perhaps we cannot do better than give his own criticism:—"R. P. Roberts' repoussé panels showed a very intelligent appreciation of the different methods of obtaining modelled relief in sheet metal, and those that were worked mainly from the back displayed considerable originality in this respect. The way in which hard outlines had been avoided without indefiniteness or looseness of drawing was especially praiseworthy; and similarly the raised parts were pleasantly broken by the traces of tool-marks, which were, nevertheless, kept unobtrusive. The constructive work of F. Nachtigal and T. G. Pemberton were extremely sound and workmanlike, each of their examples being not only true and well finished, but also free from breaks in the planishing and pleasant to handle both around the edges and at the joints. The vase by T. Nachtigal was an admirable piece of 'raising,' and could hardly have been better made."

Mr. H. Blomfield Bare, who has lately executed several large beaten metal panels which have been architecturally introduced into the Philharmonic Hotel, Liverpool, contributed three metal panels in which birds and fish found expression in repoussé; these were so placed in the exhibition as to form a frieze. Besides the Applied Art Court, there were others of interest to the Art-lover, such as that of the Della Robbia of Mr. Harold Rathbone, and the Lace Court, in which some really beautiful work was to be seen. One feels that this exhibition, though small, should have made its mark in contemporary art, and Mr. Herbert Jackson, who acted as secretary, must be congratulated on having gathered together so much good work. As an encouragement to students of craft-work these exhibitions should be as useful as the periodical concerts of our musical colleges are to the young musician and singer. We hope the example of Liverpool will be followed elsewhere.

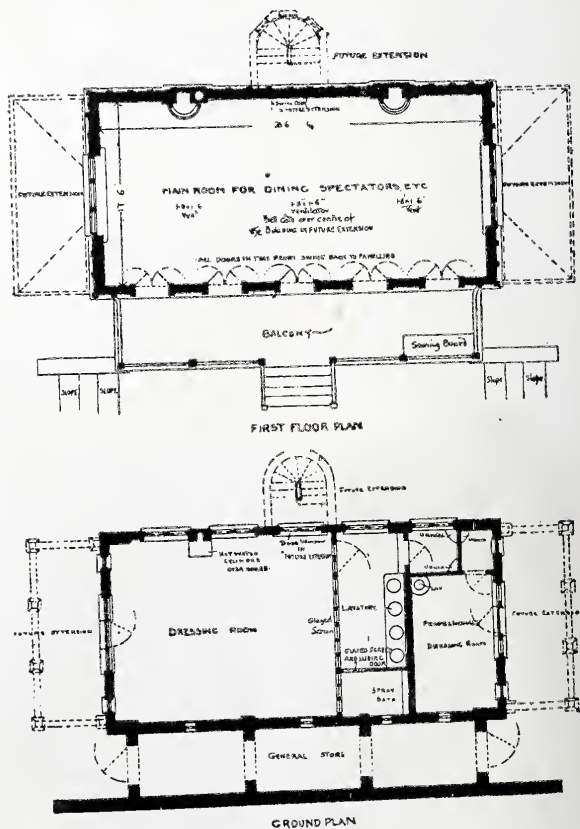
## CURRENT ARCHITECTURE.

RADLEY COLLEGE CRICKET PAVILION.—The ground floor consists of a dining-room, lavatory, spray bath, and office, together with a



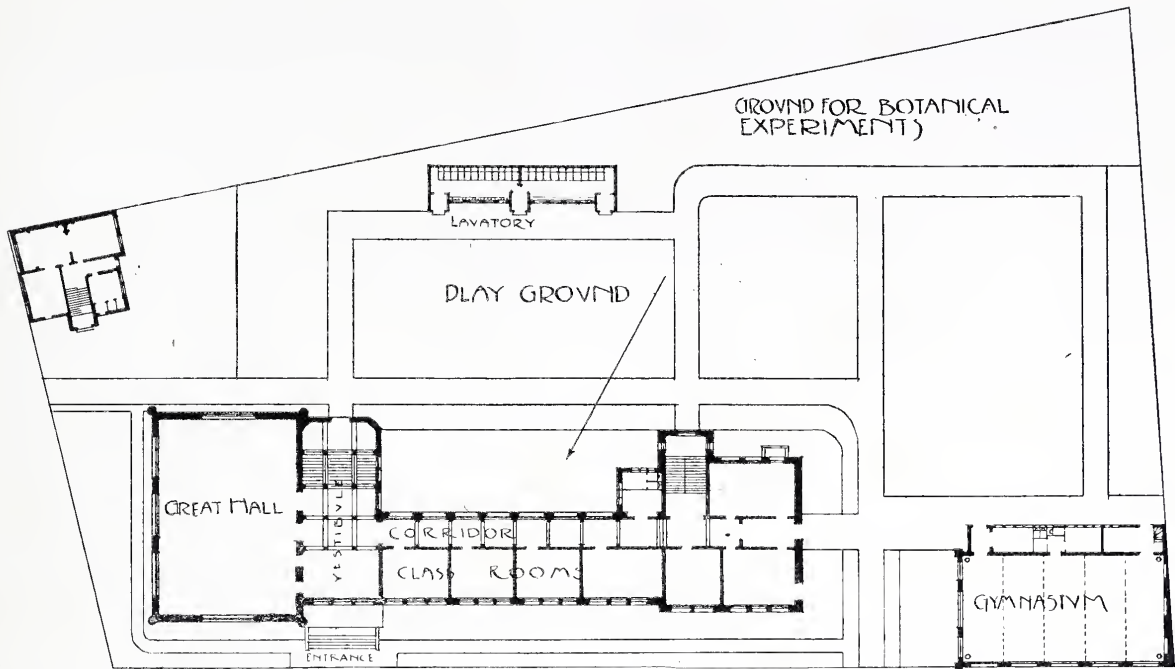
RADLEY COLLEGE CRICKET PAVILION :  
A. H. RYAN-TENISON, ARCHITECT.

professionals' dressing-room and office. The space under the verandah is arched in, and will be used as a general store. Hot and cold water laid on throughout. The first floor consists of a large dining- or assembly-room, leading into a wide



RADLEY COLLEGE CRICKET PAVILION.  
PLANS.





HOHENZOLLERN SCHULE, SCHÖNEBERG-BERLIN. PLAN OF PRINCIPAL FLOOR.

verandah, which in turn leads to the terraces and playing-field. The feature of this room is the method adopted for opening the five doors. These are French casements, and fold back upon the panelling, thus practically giving an uninterrupted view of the match-wicket. This room has two Elsey's grates and an open timber roof, and is panelled throughout to a height of 80 inches with plastered face upwards to plate. In the near future it is hoped to add the staircase *tourelle* at the rear of the building the annexes at either end, and the bell *côte* and ventilating *flèche*. The materials are local red bricks with purpose-made moulded bricks, with half timbering and rough cast with Cooper's red tiling. The half timbering is of pitch pine treated with carbolineum, making the half timbering quite black. The balcony is of pitch pine painted white, and picked out with the Radley colours. The windows are white.

The interior woodwork is green stained and French oil varnished, with the casements in white and frames green painted.

The fittings are from the well-known firms of Messrs. Finch & Co.

and Messrs. Lockerbie & Wilkinson, and everything has been done to purpose-made details.

ARTHUR H. RYAN-TENISON.



HOHENZOLLERN SCHULE, BELZIGERSTRASSE, SCHÖNEBERG-BERLIN. G. EGELING, ARCHITECT.





HOUSE AT LEAMINGTON : GARDEN FRONT.  
R. A. BRIGGS, ARCHT.

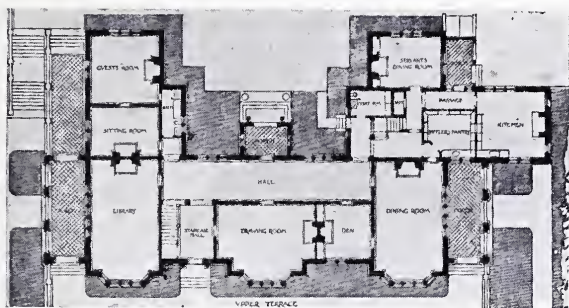
NEW GERMAN (HOHENZOLLERN) TECHNICAL SCHOOL, SCHÖNEBERG, BERLIN.—Particular attention may with advantage be directed to the gable treatment of this building. What would otherwise appear to be a very typical and passable example of modern school architecture is entirely spoilt by gables that are neither useful nor architectural.

HOUSE AT LEAMINGTON.—The views shown are of the garden and entrance fronts of the house, which has now been completed. The walls are faced with local red bricks, and all the dressings are of brown Pembridge stone. The roofs are tiled with sand-faced tiles from the Broseley Tiling Co. The barge boards, half-timber work, &c., is of teak. The hall, parlour, and dining-room are fitted with



HOUSE AT LEAMINGTON : FRONT VIEW.  
R. A. BRIGGS, ARCHT.





GROUND PLAN, HOUSE, TUXEDO PARK,  
NEW YORK, U.S.A.

oak panelling and mantels of my own design. Mr. C. H. Barber, of Leamington, was the builder, while Mr. A. H. Hodnett acted as clerk of the works. The drawings from which these illustrations were reproduced were prepared by Mr. W. F. Young.

R. A. BRIGGS.

COUNTRY HOUSE, TUXEDO PARK, NEW YORK, U.S.A.—As an illustration of what our American brethren are doing in the way of domestic work we reproduce here a view of a new country mansion at Tuxedo Park, New York, erected from the designs of Mr. T. Henry Randall. The exterior is entirely “Elizabethan,” as Americans would say, in treatment, though the galleries on either side indicate a “free treatment.” Situated

on the crest of a slope, the house has a long rectangular garden behind, laid out in three level terraces connected by flights of steps. Our view is taken from the third or lowest terrace, and shows the garden front. The materials employed



CHURCH, BILTMORE, N.C., U.S.A.  
R. H. HUNT, ARCHITECT.

are red brick with stone dressings, and the house has a typical English, or, perhaps, we should say, Anglo-Saxon appearance.

CHURCH, BILTMORE, N.C., U.S.A.—This little edifice, erected from the designs of Mr. R. H. Hunt, will commend itself to our readers for its



COUNTRY HOUSE FOR H. W. POOR, ESQ.,  
TUXEDO PARK, NEW YORK, U.S.A. T. HENRY RANDALL, ARCHITECT.



quaintness and general effect. As a mass the building stands well, for which feature the central position of the tower is largely responsible. The treatment of the gable to the left is awkward, and certainly detracts from the interest aroused by the unconventional treatment of the ecclesiastical design.

## SPECIAL NOTES.

### ARTS AND CRAFTS EXHIBITION, U.S.A.

AN exhibition of "Arts and Crafts" is to be held in Providence, Rhode Island, U.S.A., during the spring of 1901, under the auspices of the Providence Art Club. Suggestions and information regarding craftsmen and their work are solicited by the exhibition committee, who may be addressed at their club-house, No. 11 Thomas Street, Providence, R.I., U.S.A. We hope to publish some account of this exhibition in a future issue.

### EXHIBITION OF WORKS IN WOOD AND WOOD-CARVING.

THE Worshipful Companies of Carpenters and Joiners announce that an Exhibition of Works in Wood and Wood-Carving, including models and plans of wooden and half-timbered houses, will be held in the Carpenters' Hall, London Wall, in June next. Full particulars, with a list of the medals and money-prizes offered, can be obtained on application to Mr. Stanton W. Preston at the Hall. We are making arrangements to illustrate some of the work shown at the exhibition.

### A MUCH-NEEDED LONDON IMPROVEMENT.

A MEETING of influential traders and ratepayers of St. Pancras has been held to consider the question of widening the Hampstead Road at its junction with the Euston Road, and a committee, including representatives from all the large business houses in Tottenham Court, Euston, and Hampstead Roads, was formed with a view of bringing the matter before the London County Council as a metropolitan improvement. It was resolved to urge the movement forward by every legitimate means, and to call a public meeting at an early date. The congestion of traffic at this corner is now so great that it is of the utmost importance that something should be done to relieve it, and the matter is likely to become prominent before the public between now and the County Council elections in March next.

### A FORTHCOMING EXHIBITION OF GOLD AND SILVERSMITHS' WORK.

THE Burlington Fine Arts' Club, whose rooms in Savile Row have been so often filled with beautiful objects of art of different kinds, is again arranging an exhibition which will be a great treat to art lovers and collectors. It will include a large number of the most beautiful pieces of gold and silversmiths' work to be found in the United Kingdom, many of which are practically unknown to the art-loving public, and when we say that Mr. Starkie Gardner is responsible for the collection of the various objects and is preparing the cata-

logue in conjunction with Colonel Croft Lyons and Mr. Percy Macquoid, it will be realised that the exhibition is likely to consist solely of masterpieces.

The earliest piece of silver included is a shallow Greek bowl of the time of Pheidias; a small silver Romano-Greek kantharos inlaid with gold and a Roman statuette of Apolló come next in date, and then, with a leap, we come to a twelfth-century pomander adorned with nielli. It is not proposed now to attempt to give anything like a complete list of the many beautiful objects which fill the cases, but a few of the most interesting may be noted. Among these are an early thirteenth-century silver chalice with a *repoussé* knob decorated with dragons; a fourteenth-century mazer, belonging to Mr. Breckenridge; an English incense boat and a censer of the same century dredged up in Whittlesea Mere; a late fourteenth-century English chalice and cup; a double mazer of gold, known as the "Rodney Cup;" and a cross of gold of Italian fourteenth-century work, mounted upon a French silver-gilt base decorated with enamels, among which are the arms of Anjou (this cross came from Hungary); two minute censers of the same period, one of which has a crystal bowl, a cup of late fourteenth-century German work, given to an ancestor of Sir William Clayton when Lord Mayor in Charles II.'s reign; several early maces, including one from Winchcombe; a drinking-cup which belonged to Charles the Bold, decorated externally with a band of pierced gold work made of vine leaves and grapes; a large gold chalice of Flemish work, about 1480, with bells hanging from the cup; a monstrance of German work, with details copied from the French, and another of the seventeenth century imitating early French work; a drinking-cup with a Bacchanalian inscription, converted into a reliquary; several German statuettes of saints and two Flemish reliquaries of truly marvellous workmanship; an early Scotch baptismal cup of 1560, particularly graceful in design; an ivory cup of Henry VIII.'s time mounted with bands of pierced silver, and a Chinese bowl with Elizabethan mounting; a set of three English steeple-cups belonging to Sir Samuel Montagu, and a fine collection of apostle spoons, including the earliest known (1493), and also the latest (1660); a book-stand in silver gilt and precious marbles which belonged to Lorenzo de' Medici; a *cinquedea* of Venetian workmanship, adorned with nielli and beautiful arabesques; a circular silver salt of Italian Renaissance work, decorated with caryatid figures and arabesques, and a triangular French salt with arabesques and corner-pieces; a Spanish table lectern with figures in *repoussé* and enamels, very architectural in design; a salver and ewer of English make which have been in the Leigh family from about 1620; a salver presented to the Corporation of Norwich by Lord Howard in the seventeenth century, and a gold alms-dish of the eighteenth century belonging to St. James's, Piccadilly. In addition to these treasures, there will be a number of objects from the Royal collections. We shall hope to publish an illustrated article next month giving more detailed descriptions of many of the beautiful things in the exhibition.

We believe that the Secretary of the Burlington Fine Arts Club will send tickets on application from those of our readers who may not know any member of the Club yet desire to visit the exhibition, which will open on Thursday, the 7th of February, and remain open until Sunday, April 28.

F. H. J.



## EXHIBITION NOTICES.

## THE LOAN EXHIBITION OF MODERN ILLUSTRATION.

THE Exhibition of Modern Illustration which opened on Monday, January 14, in the Indian Galleries of the Victoria and Albert Museum, is extremely interesting, and the Board of Education and the Society of Arts are to be congratulated upon their success in bringing together so large a collection of drawings and reproductions. The earlier works with which the catalogue commences, especially those by Lord Leighton, F. Sandys, Sir J. E. Millais, F. Walker, G. J. Pinwell, Madox Brown, A. B. Houghton, G. Du Maurier, C. Keene, Birket Foster, Sir J. Gilbert, M. J. Lawless, and others who are still with us, are the works of acknowledged masters in their several lines, and one can scarcely see too many of them; but one feels that among the more modern men there is a certain disproportion, some having a good deal of space given to them, which the influence which they exert on the development of illustration scarcely warrants, while others who have certainly not less talent are either absent or but meagrely represented. It is invidious to mention names, but a reference to the index of the catalogue will convince anyone who is familiar with the periodical press of this disproportion. Some of the colour reproduction is exceedingly clever and well done, especially the Spanish subjects reproduced from "*Blanco y negro*," which appear to have practically solved the problem of reproduction in colour by process, and are more brilliant than those shown by other nationalities. Whether the average prints come up to this high level may be doubted, the great difficulty of the three-colour process (in this case we believe it is four) being the immense difference in effect produced by a slight change in the tint of either of the inks. The French colour reproductions are duller than the designs which they reproduce, and the English designs of the same sort are on a much more conventional scheme for the most part, in which such dulling of the colour does not matter.

The American section is very good, Mr. Timothy Cole's magnificent woodcuts from pictures by the old masters, which show a richness of effect which the process-block never attains, lending great distinction to Bay twenty-five; while Mr. Abbey's charming drawings, the reproductions of which have so delighted us, Mr. Dana Gibson's clever though frequently over-summary drawings, and Mr. Howard Pyle's smaller designs, which are fine in conception though scarcely representative of his best work, make Bay twenty-six noticeable. Nor must Mr. Pennell's fine panoramic views of Le Puy-en-Vélay be overlooked. The German and Danish work is for the most part dull, with laboured fun which does not appeal to the English observer, though a few drawings stand away from the mass of German work. There are also some very delicate wood engravings, specially those by A. Conadam. The Danish shows great capacity for appropriating Japanese details and imitating therewith the modern decorative plans in vogue in other countries. In the French section are some very fine and delicate wood engravings, especially those by M. Eugène Froment and M. L. H. Ruffe, together with proofs of some of M. P. Rénouard's well-known and clever draw-

ings made for the "*Graphic*." Vierge does not show to advantage, and his reputation will scarcely be increased by this exhibition.

To return to the English section. The selecting committee has shown a decided preference for line-drawings over those made in tint, and these preponderate greatly. The architectural subjects are rather few in number and are principally in Bays sixteen and seventeen, only six exhibitors of such subjects being placed elsewhere. Five exhibits have appeared in the pages of this magazine—Mr. Pennell's two panoramic views, already referred to, and two other drawings of City Halls, and Mr. F. Hamilton Jackson's drawing of a fountain at Basle; and the work of other exhibitors is familiar to our readers, such as Mr. Patten Wilson, Mr. E. H. New, and Mr. F. L. Emanuel. The drawings on wood blocks, of which a good many examples are included, are interesting, and show the difficulties with which the much-abused wood-engraver had to contend. For instance, in A. B. Houghton's beautiful drawings, Nos. 246 to 250, distance is given by delicacy of line, and also by greater pressure on the pencil—a difference of tone; so that the engraver had to abandon the attempt to facsimile and reduce the thickness of one set of lines or increase that of the other, or see his background take too prominent a place, which in fact it generally does in the print. It was the writer's fortune to study in a school of art with one of Swain's engravers in the sixties, and he well remembers the moving stories which he used to tell of the extreme difficulty of interpreting the artist's drawings. Du Maurier was a great offender, making his drawings frequently partly in pencil and partly in ink, scratching out lights with a penknife on top of all; and another artist, still living, produced with water-colour on a block an effect which it was impossible to render with the graver, and wrote at the side, "This is very beautiful, take great care over it!" The difficulty with pen-drawing for process work is that thin lines forming a tint always thicken, especially at the ends, thus destroying the proper value of the tint, which has been met by increasing the size of the drawings, often to an enormous extent. Mr. G. Wharton Edwards' design for a catalogue cover shows a more satisfactory mode of work, which reproduces perfectly. Among the earlier drawings attention may be drawn to the designs made for Dalziel's Bible Gallery by Lord Leighton, Mr. G. F. Watts, Sir Edward Poynter, Madox Brown, and A. B. Houghton, which show care in arrangement and drawing and a research which is very rare nowadays, though among the pen-draughtsmen especially there are those who draw with almost equal care and completeness. Such drawings as those by F. Pegram, E. J. Sullivan, Alfred Parsons, Claud Shepper-son, H. M. Brock, Arthur Rackham, and Paul Woodrooffe show that the sacred fire still burns; and J. F. Sullivan still makes merry over the failings of the British working man in his irresistible manner; while Raven Hill's and Phil May's drawings show little falling off from the classical examples in the power of raising a laugh.

G.

## SIR W. B. RICHMOND'S EXHIBITION AT THE NEW GALLERY.

AN exhibition of the collected works of any artist, such as this is, naturally contains very little which



is new to the public, and here the novelties are almost confined to landscape studies and studies and sketches made during the progress of designs from their first inception in the artist's mind to the completed form in which they have left his hand. In this process great alterations have sometimes been made, the earlier conception being quite different from the final form. For instance, the sketch for the "Valley of the Eurotas" (No. 178) is so different from the completed picture (No. 190) in everything but the material used that they are practically two things. The landscape sketches and studies are often excellent, beautiful in colour, and impressive in tone, and it is not to be wondered at that they remind one a good deal of the beautiful sketches which used to hang in Lord Leighton's studio, considering that Sir W. B. Richmond was his pupil and that the subjects of many are very similar, in both cases having been often taken from much the same parts of Italy, Greece, Spain, and Syria. Among the larger landscapes a first place must be given to the "Shore at Spezzia where Shelley's Body was Found," in which an effect of sombre richness befitting the associations of the spot has been obtained by use of the late sunset glow across the sandhills and long grasses, heavy rain-clouds lying low above the darkened mountains of Carrara.

Many of the line drawings are very fine and show great accomplishment and scientific draughtsmanship; especially those in silverpoint, which are principally studies of hands and feet. The drawings of landscape subjects are also generally fine, with a perception of the anatomy of the land and a firm grip of the recession of the planes as expressed by contour which is very rare.

Sir William has had the good fortune to have had many beautiful women as sitters, and has known how to make the most of his opportunities. Here are many of his greatest successes, such as the "Miss Muriel Wilson," with the fine satin dress, shown only two years ago; the splendid "Miss Rose Mirrlees" and "Mrs. Mirrlees," both painted in 1883; and, masterly in modelling and general effect, the "Mrs. W. G. Rawlinson," dark-eyed and green-robed, seated in a black carved chair, shown in 1880; the "Countess of Airlie;" "Lady Wrightson;" and "Lady Ashburton" of ten years later, but equally masterly; and the "Countess Carrington," where the problem of making white drapery tell against a luminous sky and delicate distance is so successfully solved. The early portrait of Mrs. Douglas Freshfield (1874) shows the extreme care with which Sir William painted accessories at this period, treating them from the point of view of colour rather than realistic effect. Of the children's portraits included, perhaps the best is No. 126, "Daisy," painted in 1878. In all of these the flesh is firmly modelled and pleasant in colour, the expressions are such as will make the pictures pleasant companions, and the pictorial colour is generally excellent. The male portraits are not always so successful; but those of the Earl of Carlisle and Bishop Westcott, both of which are excellent, and the two of Mr. Holman Hunt, which, by-the-by, show great difference in the technique, and one of himself, founded upon Sir Joshua Reynolds's portrait of himself in red robes and with velvet hat, are very good, though perhaps it may be considered rash to have challenged comparison with so well known and famous a portrait in the last case.

Of the large subject-pictures the most successful are

the "Death of Ulysses," painted in 1888, in which the figures are dark against the sky under an arched opening between pillars sheathed with hammered brass of Mykenaeen design, a band of incised brass also running round the arch, and the well-known "Ariadne," exhibited in 1872, perhaps the most successful piece of colour among all the imaginative pictures; and one is glad to see again "The Bowlers," shown at the Academy in 1871, and regrets the absence of the "Procession in Honour of Bacchus at the Time of the Vintage," with which he made so startling a *début* two years before. The Venus in the "Venus and Anchises" has fine fluttering draperies, but the picture has not the charm of the little "Phidyle" of ten years earlier. She stands nude before an altar heaped with fruits, raising her hands in adoration, pale against the mysterious background of the sacred grove.

It is to be observed that, with a few exceptions, the important works have remained in the possession of the artist, and it shows great courage and conviction on his part to have persevered in producing work of the class although the public showed no desire to possess them. The market rules art production in England far too much, and every instance of independence and disregard for material reward should be welcomed by those who desire to see England stand at the head of the nations of the world in every department of mental activity. It is therefore all the more to be regretted that there should have been so much division of opinion on the subject of the scheme for the decoration of St. Paul's Cathedral, many sketches and studies for which are exhibited with the other works. It is to be feared, however, that their exhibition will scarcely have the effect which Sir William and his friends could desire, although they give abundant evidence of painstaking study and careful thought. As in many of the pictures, the figures attitudinise rather in the endeavour to fill the spaces, which yet are often not filled quite successfully, though the great defect of want of scale is not so evident in these separated portions as in the completed mosaics.

Of the sculpture, the "Arcadian Shepherd" is the most satisfactory piece, and attains considerable success; and the fine conception of "Barabbas at the Foot of the Cross," a telling piece of light and shade in black and white, should not be passed over.

## BOOK REVIEWS.

### THE AMERICAN GEORGIAN PERIOD OF ARCHITECTURE.

WHAT we rather indefinitely call "Queen Anne" is styled "Colonial" in the United States. The fine portfolios of measured drawings of eighteenth-century buildings published lately by the "*American Architect Company*" are described on the title-page as consisting of "Colonial Work." When Ruskin objected to America as a country without any old castles, he forgot that excessive youth is a defect that mends itself. Our Transatlantic cousins, if they possessed Gothic or "Christian pointed" relics, would value and treasure them adequately; but, failing these, they are disposed to look kindly on buildings such as but one generation ago we despised



and "restored." From the first Americans looked with horror on the ruin of all church features of Shakespearean and subsequent dates which went on in England thirty years ago and goes on still in places, having lately spread to Scotland. Stratford-on-Avon, for example, and Peterborough Cathedral; Warwick and Coventry; Chester and hundreds of parish churches contained monuments of the care and piety of the ages between those of Queen Elizabeth and of the queen named above, which were

older than anything in the New England States, but which we carefully weeded out and cast away. Many of the plates before us represent objects such as most of our country churches contained when the nineteenth century had reached its fiftieth year. We find carefully-measured plans, sections, and details of woodwork which, beautiful as it is, yet cannot be compared with the destroyed reredos of the Temple Church or the oak fittings of St. Stephen's, Walbrook. The pulpit of the Meeting-house at Boston, which retains the "colonial" name of the King's Chapel, is strangely familiar even to an observer who has never been in America. Such pulpits abounded in England till they made way for cheap imitations of Gothic in terracotta and majolica, or, where the "restorer" had more

money to spend, in carved freestone with Italian marble inlay, at fixed prices from the pattern-books. In America the same influences are at work which here have denuded London of nearly all its relics of domestic architecture, but they have not yet raged so fiercely; and these volumes begin with a reference to "the formidable attempt to bring about the destruction of the 'Bullfinch Front' of the Massachusetts State House." Such efforts, coupled with "the constant appearance in the daily papers of accounts of the destruction by fire of this or

that ancient building," are named as the causes of the present undertaking. Its object is briefly to make "some adequate record of the architectural remains of colonial work." A nucleus was formed by two series of measured drawings by Mr. Frank Wallis and Mr. Claude Fayette Bragdon, which had appeared in the *American Architect*. These drawings and the articles which accompanied them having been revised and supplemented, enabled the publishers to produce the attractive book

before us; and in calling attention to it we must hope to be able to remind our native architectural critics and artists that in our own country also they may find worthy objects of study; that in the country towns round London, in such places, for example, as Uxbridge, Aylesbury, Langley, Enfield, Bishop's Stortford, Hadham, Ware, Epping, Ongar, Rochford—all within easy reach—as well as at Abingdon, Stamford, Burford, Bradford, Witney, Fairford and other places further afield, they may pick up "unconsidered trifles" of both historical interest and artistic beauty which we have too long depised and neglected. The publication, we are glad to note, of these examples of colonial work "has attracted attention in every part of the country." A good

deal of this interest is owing, no doubt, to the beauty of the pictures, for in some cases buildings of but trifling importance are made to yield their measure, however small, of picturesqueness to the result; and when we come to fine mansions like those at Portsmouth, Massachusetts, or at Albany, or in New York itself: when we come to old State Halls, like those at Philadelphia, at Williamsburg, where Sir Christopher Wren himself is claimed as the designer, and above all at the New York City Hall: when, too, we recognise familiar features in



VIEW IN THE ROTUNDA, CITY HALL, NEW YORK CITY.  
JOHN MCCOMB, ARCHITECT. (FROM "THE GEORGIAN PERIOD.")





FRONT PORCH OF THE CULVER HOMESTEAD,  
BRIGHTON, MONROE COUNTY, N.Y., U.S.A.  
(FROM "THE GEORGIAN PERIOD.")

old timber, brick or stone churches, such as those built in the eighteenth century, in Boston, Wilmington, New York, and many other places, some under the Wren influence, some of a very different type, but all worthy of the distinction accorded them here, we are puzzled to form a judgment as to how much of the pictorial effect is due to the subject, and how much to the admirable drawings, sketches, or photographs in which we see them. Almost all the illustrations may be studied with advantage—some for their artistic qualities; some for the proportions, the plans, the ornamental details; but when we have gone through them all they move us to observe that here we find a style—something which leaves upon our minds a distinct and homogeneous impression. We find people to whom neither Italian study nor Gothic example was open. The architects of New England or of Pennsylvania or of Virginia had before them no great buildings—no Salisbury Cathedral, no Vicenza, to form their taste. They had timber abundant,

but stone was scarce and brick costly. An ancient Greek or a Twelfth-Dynasty Egyptian might have showed them how to fashion trees into columns, and perhaps by mixing their materials with such ingredients as brains and proportion, to evolve a sixth Order of trabeated architecture. Some scholar of Wykeham or Poore might have taught them how to raise stately towers or soaring spires with rubble and tiles. But the builders of the Colonial period were simple in their ideas. They wanted to make the most of their timber and their brickwork; they desired to place roofs over their heads and walls between them and the wind; they required windows for light and verandahs for air and fireplaces for warmth, and they thought less of show than of use, though when occasion demanded or permitted a little extra expense, they remembered the porticos and steeples and pediments and wrought-iron work of which they had heard and of which, wishing they knew more, they did their best to produce imitations which posterity might perchance not wholly despise.

This simplicity it is which imparts its chief charm to the buildings represented in these volumes. The City Hall at New York, the Independence Hall at Philadelphia, and Claymont Court, one of the Virginia houses of the Washington family, may be singled out as more ambitious. They belong each to a type which, common enough at the same period in England, and therefore with less charm to our eyes than smaller and less important buildings, is comparatively rare in America. There was no place in the social life, either of the Colony or of the State, for manor-houses. Great city halls presuppose great cities; and there were few towns in New England before Independence which we should reckon greater

than an ordinary English village. The Philadelphian State House was among the first, both in time and in size, of a larger kind. It was begun in 1729 and finished in 1734, and there is some doubt as to which member of the building committee may be distinguished as the architect. There is better evidence as to the New York City Hall. It was probably designed by John McComb, but a Frenchman in his employ claimed the credit, or some of it. McComb, who survived to the middle of the century just closed, was a warm admirer of Sir William Chambers, and was also influenced by Adam. The hall is of marble and is, "in execution, an advance over earlier buildings in mechanical perfection as well as in monumental design." But we turn from buildings of this class, and from the larger and finer mansions—at the best very inferior to private houses of the same class and period in our own country—to the smaller and usually older structures scattered over the more rural parts of Massachusetts,



New York, and other Eastern States. Of these, the illustrations in the volumes before us are both numerous and fascinating. No doubt we can recall similar "bits" in English towns, and they were common in English churches before the days of Scott and Cottingham. Perhaps in the future we may learn to appreciate their merits. Meanwhile, it is at least curious to note the admiration expressed by our Transatlantic cousins for the very architectural features against which we for half a century at least have been waging a war of extermination.

The illustrations are extremely attractive. No doubt, to our eyes, some of the subjects seem trivial. We are hardly able to look upon objects a hundred or a hundred and fifty years old as interesting antiquities. But here we see windows, doors, and mantelpieces of a character such as are sold by the score to the "house-breaker" every year in London, measured and planned and detailed with the greatest care and fidelity; while the perspective views of buildings no more regarded here than, say, Rowland Hill's Chapel or Winchester House or a staircase in Soho, acquire charm from the beauty of the per-

spective views and the choice of suitable light and shade. In short, the pictures here offered us, the objects represented, the reverence and regard shown, may set some of us thinking and wondering, and cannot but help to raise our taste and widen our sympathies.

W. J. L.

"The Georgian Period, being measured Drawings of Colonial Work." *American Architect Co.*, 211 Tremont Street, Boston, U.S.A. 1900.

## A SHORT HISTORY OF THE ENGLISH RENAISSANCE.

THIS most interesting and well illustrated handbook is an abridgment of the author's larger history, and is intended to supply the architectural student with a concise account of Renaissance architecture in England from 1500 to 1800.

Historians, nowadays, are not content to be merely accurate chroniclers of facts. They must aim, also, at tracing the finger of Providence, or the trend of evolution, in the bewildering chaos of human affairs; and they are in the habit of awarding praise or blame—on the basis of some preconceived system of morality—with as impartial a mind as may be.

Considering that the period of architecture under discussion was not a spontaneous growth from the soil, and that it had no true philosophic basis, it seems to us that in endeavouring to deal with it in this manner there is a danger of losing the sense of proportion and relation, and of applying the terms of an absolute standard of criticism where they do not rightly apply. What we feel is that the author has taken many of these buildings somewhat too seriously, and has not laid sufficient emphasis on the fact that the best and the most important of them are on a different plane, and from an accurate point of view a lower plane, than the most insignificant work of better periods, which is true in principle.

We cannot help thinking also that, as regards Wren, the author has allowed himself to be carried away to some extent by his admiration for his titanic force from his usual impartial attitude. He condones, or is blind to, faults in Wren that incur his displeasure in others. He uses the word "academic" as a term of reproach with regard to certain fairly expressive designs by other architects, but is not so severe on the academic study of superimposed Orders, which does *not* express the structure of St. Paul's Cathedral.

But for all this the book interests us. The author is human. He feels en-



PORCH OF THE GENERAL GAGE HOUSE, NORFOLK, VA., U.S.A. (FROM "THE GEORGIAN PERIOD.")



thusiasm; he writes with knowledge of his facts. The book is to be commended to every student, and to every lover of architecture.

A. R. J.

"A Short History of the English Renaissance." By Reginald Blomfield, M.A. London: George Bell & Sons. 1900. 7s. 6d.

### THREE SURREY CHURCHES.

THE thanks of that part of the public which is interested in archaeological and historical byeways are due to those who take the trouble of putting together such odds and ends of local history and archaeology as are contained within the covers of this book. Granted that the local archaeologist is given to over-estimating the age of the monuments in his neighbourhood and the interest of the small historical details which he finds in his searching of ancient documents (Mr. Ware, for instance, believes the tower of St. Nicholas, Compton, to be Saxon, but it is not included in Professor Baldwin Brown's *catalogue raisonné* of Saxon churches); nevertheless, it is much to public advantage that there should be persons in all parts of the country who are sufficiently interested in the past to spend their leisure in searching out local history and making records of local antiquities. The fact that some of these articles have been delivered as lectures excuses their great discursiveness, and one realises that an audience requires to be amused as well as interested in reading the quotation from Erasmus's dialogue of the Pilgrimage to St. Thomas of Canterbury with its sly hits at priests and pilgrims; but it would have been better when preparing for less ephemeral work to have kept somewhat more closely to the subject and to have reasoned more closely and logically than Mr. Ware does on the subject of the sequence of the different parts of that interesting church, St. Nicholas at Compton. The extract from Mr. Thackeray Turner's paper on unusual doorways in old buildings, describing St. Catherine's Chapel, on the other hand, is an instance of careful deduction from details which still remain, with which one must be in accord from beginning to end; and the notes on the antiquity of the Pilgrims' Way by the publisher, the article on the same track by Major-General Renouard James, and Mr. Palmer's description of his pilgrimage along it to Canterbury, are most interesting, though one cannot so thoroughly endorse all their conclusions as in the case of Mr. Thackeray Turner. The article on St. Martha's, Chilworth, with its series of illustrations showing the gradually increasing dilapidation and the heroic restoration, or rather rebuilding, is interesting as giving proof of the lengths to which landlords will sometimes go—e.g. carting away the tower to make roads—and eke the energetic restorer! The illustrations, with a few exceptions, are very poor, the photographs taken at hazard apparently, without thought of the necessities of reproduction, and the drawings exceedingly slight and not unfrequently amateurish. Anyone interested in the Pilgrims' Way and the ancient churches of Guildford will find much matter to their taste in this book.

D. S.

"Three Surrey Churches: A Chapter of English History." Papers by Rev. H. R. Ware, M.A., P. G. Palmer, Thackeray Turner, and Major-Gen. E. Renouard James, R.E. Guildford: Frank Lasham. London: Elliot Stock. 5s. net.

### MEMLINC.

THIS is an excellent book, written by an expert in his subject, to whom the rehabilitation of Memlinc's character was due from researches which he made as long ago as 1861, well arranged and well produced. The only objections which one has to make are, that the illustrations are insecurely fastened in, so that they become loose with much handling of the volume, and that crowded compositions of small and highly detailed figures are not well represented by the process block; see especially "Christ the Light of the World," the enlarged details of which even are not satisfactory. The Passion picture from Turin is, however, a good deal better, and the expression of the faces in the details can be realised. The larger scale illustrations are very good, especially the portraits. The text commences with a copious bibliography, then follows a chapter of biographical details and a description of Memlinc's authenticated works; next, a chapter upon unauthenticated pictures, some of which are no doubt from his hand, though we have no documentary evidence to absolutely prove it; and another on works attributed to him, but mostly on doubtful grounds. The last chapter deals with the principal characteristics of his art, comparing him with other artists of the school and period, or slightly earlier, particularly the Van Eycks, Roger van der Weyden (for whom he is said to have worked), Dirk Bouts, and Gerard David, and also gives details as to his technique; and finally one finds a catalogue of his works, including some of those attributed to him, arranged under the places where they may be found. This catalogue contains interesting historical details about the several pictures, and information as to the extraordinary fluctuations in their money value, such as that referring to the "Virgin and Child with St. George and the Donor" in our National Gallery, for which the trustees paid £690 in 1862 to a gentleman who had only given £67 10s. for it! A full index completes the book, which is a model of what such treatises should be.

S. S. G.

"Great Masters in Painting and Sculpture: Hans Memlinc." By W. H. James Weale. London: G. Bell & Sons. 1901. 5s. net.

### CORREGGIO AT PARMA.

THE publishers of these handbooks seem to have had the ingenious idea of sending round a sample from which the reviewer may deduce the excellence of the parts which he has not seen, somewhat after the example of the silly Greek, whose acquaintance one made at school, who carried about a brick as a sample of the house which he wished to sell. This is the more unfortunate, as the author refers to the other portions in the text, besides quoting frequently from his own writings. The book appears to be intended for those who take their opinions at second hand, and admire what they are told to admire (no doubt a considerable portion of mankind), and more original minds will not find much profit in its perusal. The most valuable portion is the analyses of the School of Ferrara, and of that of Parma at the end, which give lists of the painters of those cities,



with incidents in their lives, and note examples of their works. The matter is mostly a rewriting of what has already been given in the body of the work. This quotation from the description of Correggio's dome of the Cathedral of Parma will give an idea of the author's style:—

"And beneath, on the balustrade, the Apostles look up with straining eyes and longing hearts; around them the lovely genii are busy, naked boys in the first bloom of adolescent youth, who bear great vessels of metal, pour incense on the blazing candelabra, cast sprigs of juniper into the flame, whisper softly together, look down into the church, or upwards towards the ascending rush of angels."

The illustrations are mostly from good photographs of the pictures, but are cheaply reproduced.

A. W.

"Correggio at Parma." Section 2, Part II. of "The Renaissance in Italian Art." By Selwyn Brinton, M.A., Barrister-at-Law. London: Simpkin, Marshall, Hamilton, Kent, & Co., Limited. 1900.

## TIBERIUS'S VILLA AND OTHER ROMAN BUILDINGS ON THE ISLE OF CAPRI.

IN this review of the Capri of antiquity by Professor Weichardt, and now presented to English readers through his translator, Mr. Harry Brett, we have a many-sided picture based on vestiges of ancient splendour, historical associations, and Homeric landscapes, which may well excite the imagination of an architect. Beginning with the mythical period, we see a colony of Greek seafarers who regard the wandering Odysseus as their progenitor; and who live, like the Achaeans of Ithaca, for centuries uninfluenced by the outside world until their rocky isle becomes an Imperial possession in 29 B.C.

With the advent of Augustus the scene is changed; palatial villas are built, gardens laid out, and the Emperor resides here occasionally during a period of forty-three years.

Later, the misanthrope Tiberius makes the island his permanent place of residence for the last eleven years of his life, conferring upon it an unenviable notoriety. This is the culminating point in its history, around which centres the main interest of our book. In describing this Capri of the Romans the author is careful to point out how well adapted the buildings were to their respective sites, a principle that has determined the value of a work of art from time immemorial. "Down by the sea, where the waves bathed the foot of the 'Augustus Villa,' shaded terraces were provided, on which one could linger on hot summer days and enjoy the odour and coolness of the billows; at mid-altitude on the fruitful high plateau the villa rose from out the midst of shady gardens, and trimmed avenues, arbours, and parapets surrounded the edifice, which could be readily extended on all sides; whereas above, on the confined summit of the rock, the 'Villa of Tiberius' could only be extended in height, with terraces in front and upon the building itself, from which one could overlook the sea, the island, and the cities on the Bay." The ruins described by Professor Weichardt comprise five important villas and several

smaller structures; but a detailed description is reserved for the "Villa Tiberius," situated on the summit of the eastern headland, one thousand feet above the sea. Of this building a careful restoration is given, and, although the author has been obliged to soar very high into the realms of fancy, yet it must be admitted that his conception has great merit. A massive substructure, which seems to grow insensibly out of the rock, supports the principal apartments on a uniform level. These are arranged symmetrically, the plan somewhat resembling that of the Palace of Augustus—until lately called the "Flavian"—on the Palatine at Rome. This formality of design is relieved by certain accidental irregularities on the flanks, which give to the exterior an informal appearance very pleasing; indeed, so expressive is it of the plan and the construction that we are disappointed to find the effect marred by an extravagant display of ornamental accessories.

It is strange that no remains of a temple, Greek or Roman, have been identified in any part of the island; and perhaps this may be taken as another indication that pleasure and freedom from restraint were the main objects of the inhabitants in Imperial times. It is known, however, that in the Greek period the Siren-cult, introduced from Greece, flourished especially in Capri. Professor Weichardt's book is not technical, so matters of construction are not strictly within its scope. Small photographs of the ruins are given, and a plan of the island indicates the sites, but these only serve to whet the appetite for fuller information. In addition to the restoration above referred to, we are offered some "free treatments" that are as unconvincing as the visionary studies of a scene painter. Finally, exception must be taken to the ornamental headpieces and borders which disfigure almost every page of the book. They have been designed under the author's direction by his pupils at the Royal Academy of Arts, Leipzig, "in harmony," we are told, "with the taste in vogue in the island at the time of Tiberius." This statement, it must be admitted, is a great shock to our preconceived notions of Roman decoration; and if there was anything in ancient Capri like these efforts of the rising German school, then we can only say that we prefer the rapid and nervous brush-work of ancient Rome and Pompeii.

J. A. M.

"Tiberius's Villa and other Roman Buildings on the Isle of Capri." By C. Weichardt. Translated by Harry Brett. London: Th. Wollleben. 1900. 10s. net.

## THE ORIGINS OF ART.

THE origins of so complex a product of mental activity as that which we call "Art" is so difficult a subject, and may be approached from so many directions, that it is scarcely to be wondered at that no general agreement has been reached upon the point. The latest theorist, Mr. Yrjö Hirn, whose position at the University of Helsingfors entitles his opinions to be listened to with respect, and whose wide range of reading, as evidenced by the list of books consulted which is appended, shows that he has prepared himself thoroughly for his task, commences by making a clean sweep of all previous theories, finding an explanation of the Art impulse in



"the natural tendency of every feeling-state to manifest, itself externally, the effect of such manifestation being to heighten the pleasure and relieve the pain." He goes on to say that "every man seeks automatically to heighten his feelings of pleasure and relieve his feelings of pain. The artist is the man who finds that he can gain such enhancement or relief, not only by the direct action of giving expression to his feeling, but also by arousing a kindred feeling in others;" so that the artist who was without a public, by the theory, would not be moved to Art production. Feeling this difficulty, no doubt, on pp. 100 and 101 we find Mr. Hirn saying, "The more accomplished the work of Art, the more its creator will become independent of the chance audience." "He creates, that is to say, expresses himself, for an ideal spectator—for posterity or for himself. With a proud indifference to his most immediate social environment, he may thus consider his own production as perfectly exempt of any social motivation." "The artist has in a sense a double capacity; and artistic creation in solitude may be always explained by the fact that the creator exists also as his own spectator." But it is evident, surely, that if the apparent meaning of words may be explained away in this manner, so as to prove that the social impulse can be satisfied in solitude, at the bidding of a theory, that that theory requires a good deal of humouring to meet all the requirements of facts, and is likely to be superseded some day. To the speculator upon the direction which Modern Art progress is likely to take it appears something like trying to predict the flight of a bird from a study of the fossil remains of those creatures, half reptile half bird, which were its progenitors in the distant past; and the author, indeed, concludes by saying, "Upon the practical question it is his personal opinion that the loss would be greater than the gain if theories and judgments based upon philosophical considerations were allowed to influence either the production or the enjoyment of Art," an opinion with which one must heartily concur. It is not in the pursuit of such studies that the artist will gain the power of understanding his impulses and expressing himself more completely, which should be his endeavour, but by application on quite other lines. Nevertheless there is much in this treatise which is interesting even to the mind which is not exclusively affected by philosophical considerations—as, for instance, when the origination of rhythm is deduced from the material advantage which a band of men may gain from the adoption of regular sequence in united effort; though other explanations might be given, such as the observation of the rise and fall of the waves of the sea, or of the systole and diastole of the human heart. Or, again, the suggestion that the origin of pictorial art may be found in the registration of explanatory gestures upon a sanded surface, or in the prevailing impulse of the idle hand to scratch some figure upon an empty surface, afterwards copied by a later comer. In the Aristotelian theory artistic production is interpreted as a manifestation of the desire to imitate, and so is brought into connection with a general animal impulse, the aesthetic importance of which can hardly be over-estimated. But true Art in all its forms strives after something more than a mere likeness, though there have been periods when this has been thought of the highest importance, when the conveying of information and appreciation of completeness in

technique have overridden other art qualities no less important. Mr. Hirn has some excellent remarks upon these points, which we gather together from several pages. "It is only natural that artistic merit should be thought to depend on the relation of the copy to the original. The most simple explanation is undoubtedly that which is adopted by a large section of the public, viz., that an artistic manifestation is perfect in proportion as it gives a faithful rendering of objective nature. For all that has been contended by the opponents of the realistic movements which predominated in the eighties, we do not think that many producing authors have been guided in their work by such narrow notions. In aesthetic literature at least so radical a realism has been upheld by only a few isolated authors. Ever since Aristotle's time it has been laid down that a work of art must be something other and better than a mere copy." "However earnestly an artist may strive to communicate to his public the exact feeling he has himself experienced, the emotional content expressed in his work will always be of another and more harmonious character than the mental state by which his production was originally called into existence. To the extent that artistic form appears in a given work or manifestation there will also be present, independently of the subject—cheerful or sad, passionate or calm—a sense of mental liberation which atones for the excesses of emotional excitement." "Even if the feeling which originally called forth a dance, a song, or a drama, is one of pain, its expression will unavoidably acquire under the influence of artistic form an element of ease. The freedom and, still more, the unconsciousness, that characterise the 'inspired' creation may thus clothe with a peculiar grace even the representation of such mental states as in real life manifest themselves in the most inharmonious forms." "While supplying man with a means of intensifying the feelings connected with all the varied activities of the soul, Art at the same time bestows upon him that inward calm in which all strong emotions find their relief. Every interpretation of Art which does not pay due attention to both of these aspects must needs be one-sided and incomplete." "Technical excellency, which to the outsider is a cold and neutral thing, may to the artist and to the intelligent critic be full of expressional significance. From whichever point of view we may look at Art, we shall have to interpret its central and essential characteristics in terms of feeling. In this way we can account for it as a self-sufficing, or, as we have said, autotelic activity, and in this way only can we explain the strength of that compelling force which urges an artist to an exertion from which he derives no external utility." Holding such just views upon so many points, it is regrettable, we think, that Mr. Hirn should have overweighted his theory by trying to make it of universal application to every manifestation of Art, diverse as many of them are in their essence.

S. D.

"The Origins of Art: A Psychological and Sociological Inquiry." By Yrjö Hirn, Lecturer on *Æsthetic and Modern Literature* at the University of Finland, Helsingfors. London: Macmillan & Co., Limited. 1900. 10s. net.

NOTICE TO PUBLISHERS.—In sending works in for review, publishers are requested in all cases to state the price.





STUDY FOR DRAPERY: BY  
SIR E. J. POYNTER, P.R.A.







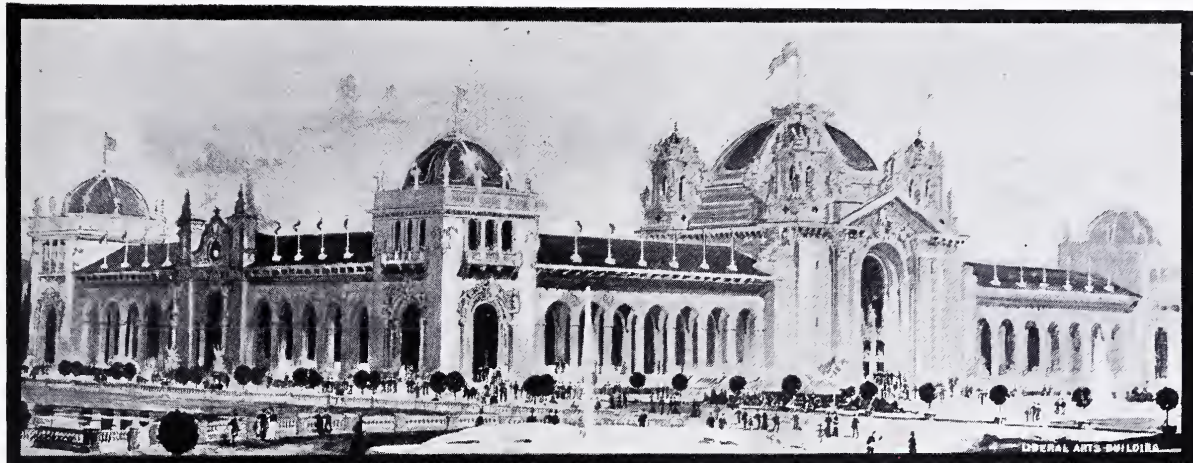






THE PAN-AMERICAN EXPOSITION: THE ELECTRIC TOWER.





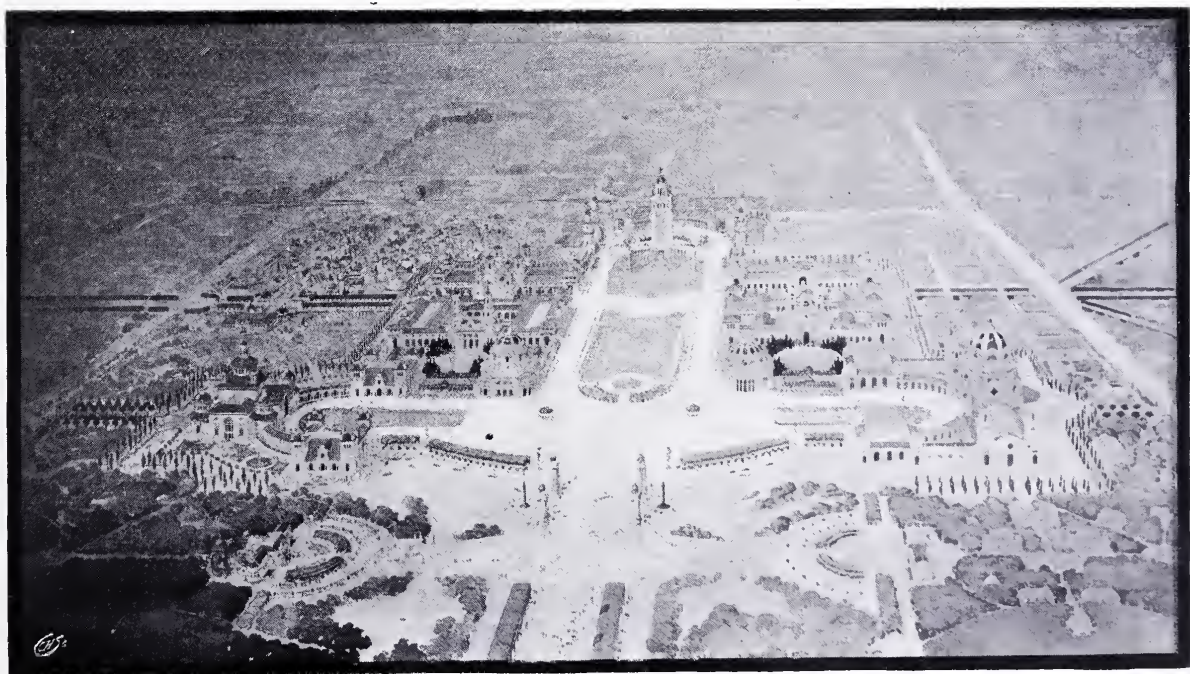
THE PAN-AMERICAN EXPOSITION : THE LIBERAL ARTS BUILDING.

**T**HE ARTISTIC SIDE OF THE  
PAN-AMERICAN EXPOSITION :  
BY EDWARD HALE BRUSH.

THE pure white of Nature is now contrasted with the tasteful colours in which the hand of man has arrayed the buildings of the Pan-American Exposition at Buffalo. Winter's touch has but increased the fairylike aspect of the buildings and grounds, and the crisp air of a frosty day serves to bring out the beauty of the colours in which some of the buildings are already dressed. The red tile roofs, partly covered with snow, form a most effective contrast for the greens, yellows, and other tasteful tints of the walls, and the blues,

reds, gold, purple, and other rich hues which are used in the decoration of the pavilions, archways, and cornices of the Spanish Renaissance architecture in which the buildings are constructed.

When the skies are dull and the clouds hang low, laden with snow, the effect of winter gives the grounds and buildings somewhat a cheerless appearance, it is true ; but this will all disappear when spring is here, and warm sunlight and the fragrance of flowers and the embellishment of beautiful landscape enhance the architectural attraction of the rainbow city. The artistic character of the Pan-American Exposition will be one of its strongest features. Everything is going to be so harmonious and pleasing in this respect that



THE PAN-AMERICAN EXPOSITION : BIRD'S-EYE VIEW.  
VOL. IX.—H 2



the effect of the Exposition as a whole will leave a memory which will be delightful to dwell upon in years to come. The colour scheme of the Exposition, which is so novel and unique, is now seen to be a great success, for the mural decorations of the buildings have been studied out in the most careful manner by means of models especially constructed for the purpose, and have now been tried upon the buildings themselves, several of the most important of them being fully arrayed in the tints and hues they will wear until the Exposition is over.

Mr. Charles Y. Turner, N.A., in his studio in New York, planned out and elaborated the colour scheme, and as a consequence no mistakes are

being made in the application of colour to the white staff walls or on the interior of the buildings. The façades, broken by frequent architectural features, the pavilions with their elaborate sculptural adornments, and the picturesque towers take well the added effect which mural decoration gives them, the combination as a whole proving very harmonious and pleasing. One cannot expect to appreciate the beauty of this colour all at once, however. It is something that grows upon one. Then, again, it is more beautiful at times than at others, for the condition of the atmosphere has much to do with the intensity of the colour effect created.

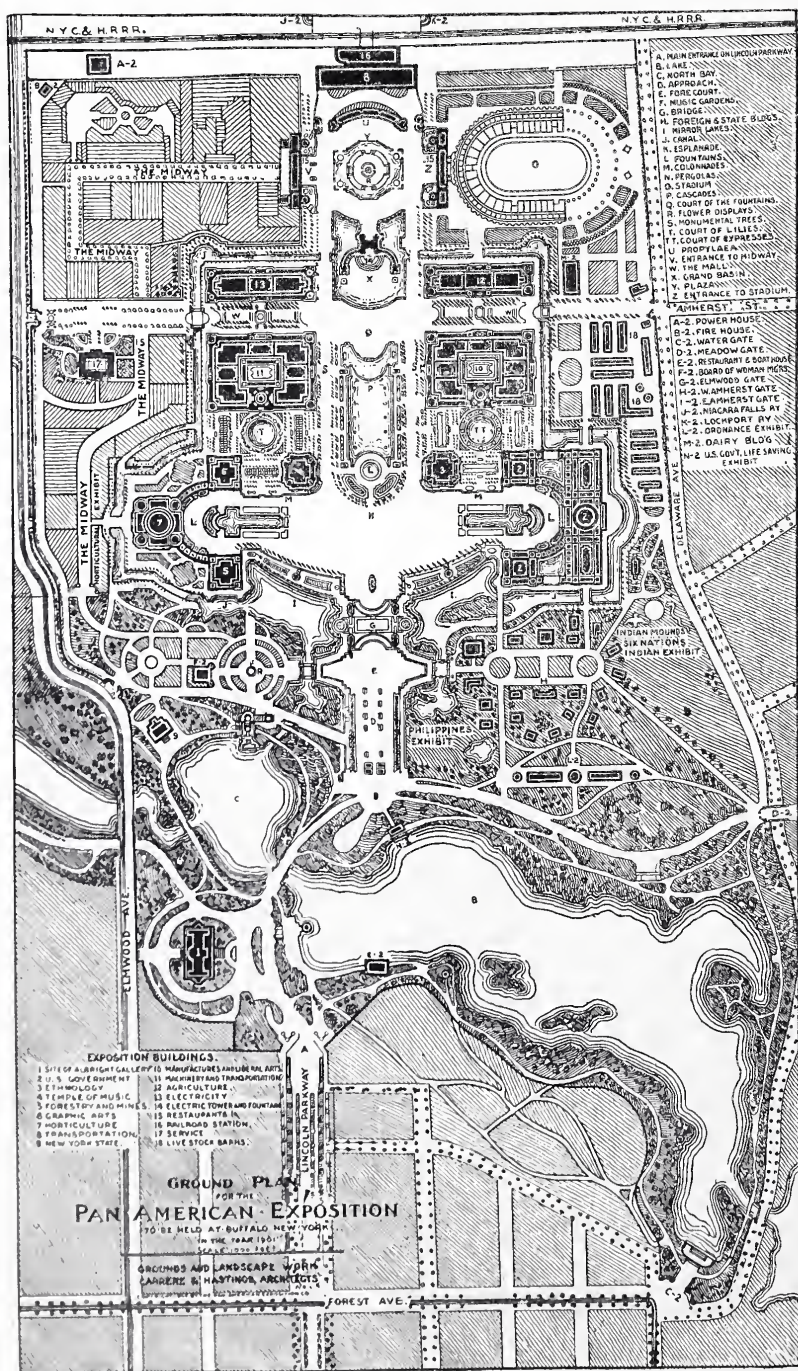
To women readers, the work of interior decoration

done by Miss Adelaide J. Thorpe should prove of special interest. Miss Thorpe has received the appointment of Assistant Director of Interior Decoration for the Exposition, under the general supervision of Mr. Turner, who, as Director of Colour, has charge of everything pertaining to this branch of the Exposition work.

In taking charge of the work of interior decoration Miss Thorpe has given the subject a systematic study, just as has been done in the case of the exterior decoration. The arrangement of painting and tapestry effects will, therefore, be somewhat unique in the history of expositions.

The buildings of the Pan-American will not, as a rule, be finished in staff or plastered on the interior. Consequently, they cannot be painted on the interior as they will be upon the exterior. The Temple of Music, the two restaurant buildings at the entrances of the Midway and Stadium respectively, are exceptions to this rule; but, in general, flags, bunting, and various other materials will be used to cover the nakedness of the walls and rafters and the unsightly architectural features of the interior.

The flags and other insignia of the various American republics and colonies will be used as a basis for a general decorative effect. They will not be hung, as at previous exhibitions, according to the caprice of contractors or exhibitors. They will be legitimate decorations, and, as such, will be employed to



THE PAN-AMERICAN EXPOSITION: GENERAL PLAN.





THE MINES BUILDING.



SOUTH TOWERS OF THE ELECTRICITY BUILDING, FROM THE  
MACHINERY AND TRANSPORTATION BUILDING.



call special attention to points and lines in the buildings that are of structural interest. As the flags of various countries are prevailingly very gay and highly coloured, the work of filling huge interiors with them, and at the same time avoiding chromatic discords, is one of considerable difficulty.

Miss Thorpe is solving the problem by the use of uniform and quiet background drapery, with which the large spaces will be festooned, the flags being employed in the main as bright accents against the background. In the Machinery Building, for instance, where there are many corners that need to be relieved with warm, bright colours, the background draperies are all of a light yellowish grey. Radiating from the great central skylight, they will be intertwined in the network of beams, and will thence be carried in the spaces between pilasters to the floor. The flags themselves will be disposed at constructional points in the roofing and along the walls. For instance, a row of banners will be hung on each of the long sides of the central skylight and from the central cluster of flags, arranged like large coloured chandeliers. Again, where a set of doors appears there will be embellishment with tapestry. A very effective feature will be the employment of various state and national seals, in the fashion of a brooch-pin, to gather in the folds of drapery at important places.

Miss Thorpe's personal experience with textural decorations has been so extensive that she can go ahead with a celerity and sureness no ordinary

decorator could possibly possess. As may be seen from the following brief sketch of her career, she has become a specialist in costumes and draperies, and upon her expertness several of the leading artists of the world have come to rely.

She has given help at various times to Mr. E. H. Blashfield, N.A., Mr. H. S. Mowbray, N.A., Mr. E. A. Abbey, R.A., Benjamin Constant, Mr. F. S. Church, N.N., Mr. W. T. Smedley, and Mr. T. De Thurlstrup.

A process is being tested by which it is expected to make all of the material used in the interior decoration of the Pan-American buildings fireproof. The plan is to soak the material in a solution which makes it able to withstand any ordinary fire. It is intended to treat all the



"MINERAL WEALTH:" CHAS. H. NIEHAUS, SCULPTOR.



"RELIGIOUS MUSIC," FOR THE TEMPLE OF MUSIC: ISIDORE KONTI, SCULPTOR.

inflammable materials, such as paper or wooden ornaments, &c., with a similar solution.

In the decoration of the Machinery Building, about 100,000 yards of fabric will be used, and the interior of the Electricity Building will require about 75,000 yards of material.

Gaiety and a festive aspect will be imparted to the Pan-American as a whole by the colour scheme for the exterior decoration. Add to this the fact that the interior of the buildings throughout will be decorated in a harmonious manner, and it can be seen that the impression given the visitor wherever his eye may rest will be picturesque in the extreme.

I have spoken of the colour decorations of the buildings, both on the exterior and interior, of the beauty of the Renaissance style of architecture, of the attractiveness of the landscape effects. But the Exposition is to be notable for its decorative sculpture, which will be on a more elaborate scale





"THE HORSE-TRAINER:" FREDERICK  
G. ROTH, SCULPTOR.

than has ever been attempted before. The placing of statuary upon the fountains in various portions of the grounds, in niches of buildings, and upon colonnades has already begun, and a large portion of the sculpture has been completed and sent from the studio of Mr. Karl Bitter, in Hoboken, N.J., to the grounds in Buffalo.

When the Exposition idea was first conceived the use of sculpture for decorative purposes was hardly thought of; but that idea has been splendidly developed at the Chicago and Paris Expositions. Therefore, when I say that the decorative sculpture of the Pan-American will surpass everything achieved heretofore, it can be seen that this statement means a great deal. Yet it is no exaggeration. About 125 original groups of sculpture will be used, engaging the attention of some thirty-five of the most famous sculptors of Pan-America, including such names as Karl Bitter, George Gray Barnard, Philip Martiny, Herbert Adams, Charles Grafly, Frederic Macmonnies, Augustus St. Gaudens, George T. Brewster, Charles H. Niehaus, Daniel C. Potter, Charles A. Lopez, Bucla L. Pratt, Paul W. Bartlett, Frederic G. Roth, Isidore Konti, Mr. and Mrs. Tonettii, M. M. Schwarzott, Ralph Goddard, Louis A. Gudebrod, Ph. A. Proctor, F. E. Elwell, Hinton R. Perry, and John J. Boyle. All the principal buildings of the Exposition are now practically complete, and the installation of exhibits has begun. The landscape effects are already in a most advanced stage of completion, a great deal of preparatory work having been done during the summer and fall, and even during the winter months; so that when spring is here, and the sunlight permits the continuance of work, it will require but a short time for the grounds to take on the appearance of a park. Indeed, a portion of

the Exposition site lies within the bounds of one of the most beautiful parks in the world—Delaware Park, which has been under extensive cultivation for many years, and contains charming vistas of lake and hillside scenery, winding roadways, and stretches of forest. The grounds of the Exposition lying outside the park have been embellished with landscape effects so pleasing that it will be impossible next summer to tell where the old park ends and the new park begins.

It is intended to have the Exposition so attractive both by day and by night that the visitor will scarcely know when it is the most pleasing and beautiful. The electrical illumination will be on an unprecedented scale, marvellous in beauty as well as absolutely unique. The illumi-

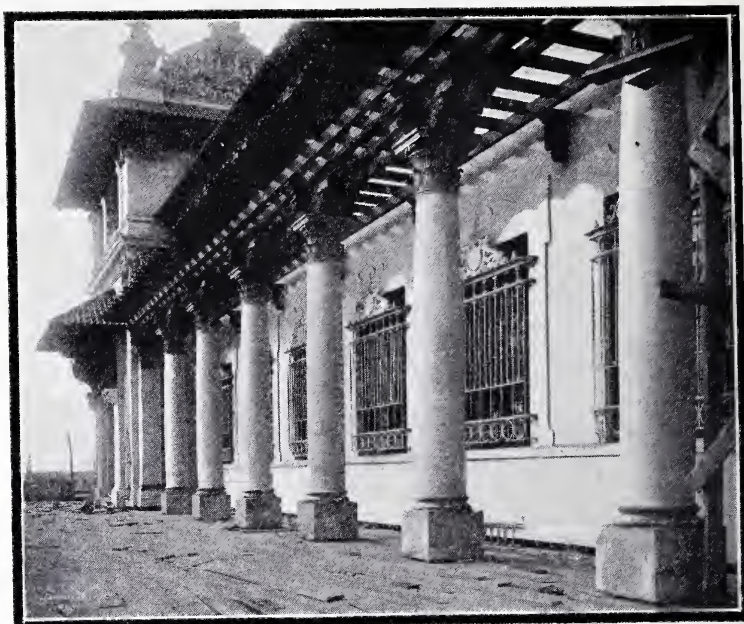


"THE FOUNTAIN OF NATURE:"  
F. E. ELWELL, SCULPTOR.



nation will bring out the beauty of the colour scheme; and the sculpture, with the fountains and cascades, will make the scene one of intense fascination. More than 200,000 incandescent lamps will be used in the great illuminations to be achieved in and about the Court of Fountains, culminating in the magnificent Electric Tower, surmounted by a gilded statue of the Goddess of Light, by Herbert Adams. Many thousand lights will be used also in the illumination of the Midway features and in the interior of the buildings. Search-lights, floating lights, and other agencies will be utilised in giving the fantastic aspects to the scene at night.

The wiring of some of the buildings has been done for this illumination, and recently the machinery and transportation building was lighted and a test made of the work done. The scene when the lights were turned on this great building, 500 by 350 feet in extent, and more than 200 feet to the top of its towers, was one of intense brilliancy. It gave a foretaste of what the scene will be when all the buildings around the Court of Fountains are thus illuminated at night.

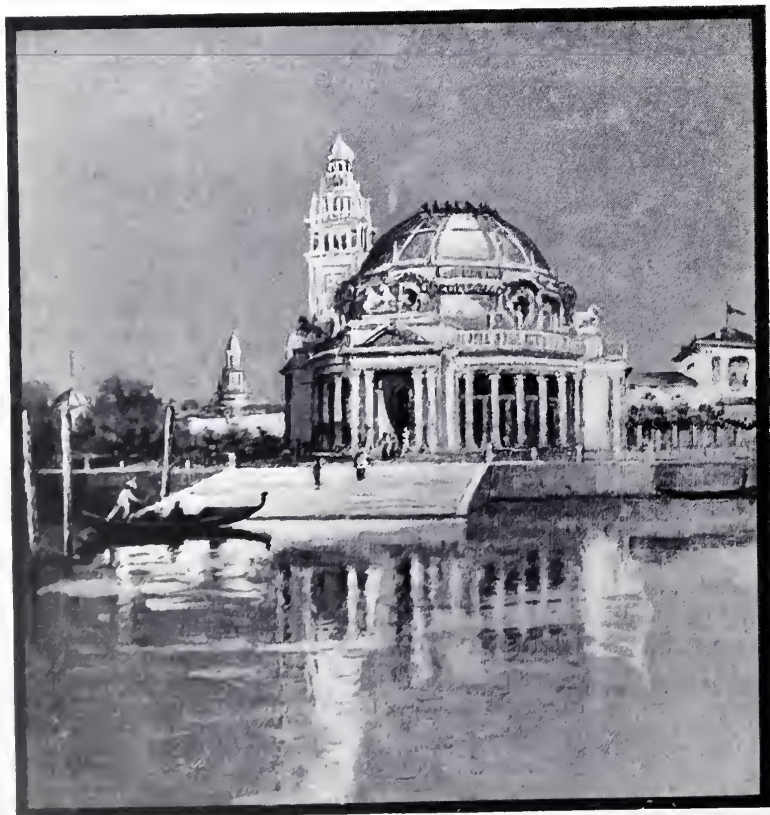


PERGOLA OF THE ELECTRICITY BUILDING.

A very attractive and advantageously situated building has been provided for the women managers of the Exposition in the southern portion of the grounds. It was formerly the home of the Country Club, and has been remodelled and redecorated. As the headquarters of the women managers, and a place for the entertainment of women in various ways during the progress of the Exposition, it will be a source of interest to the fair sex.

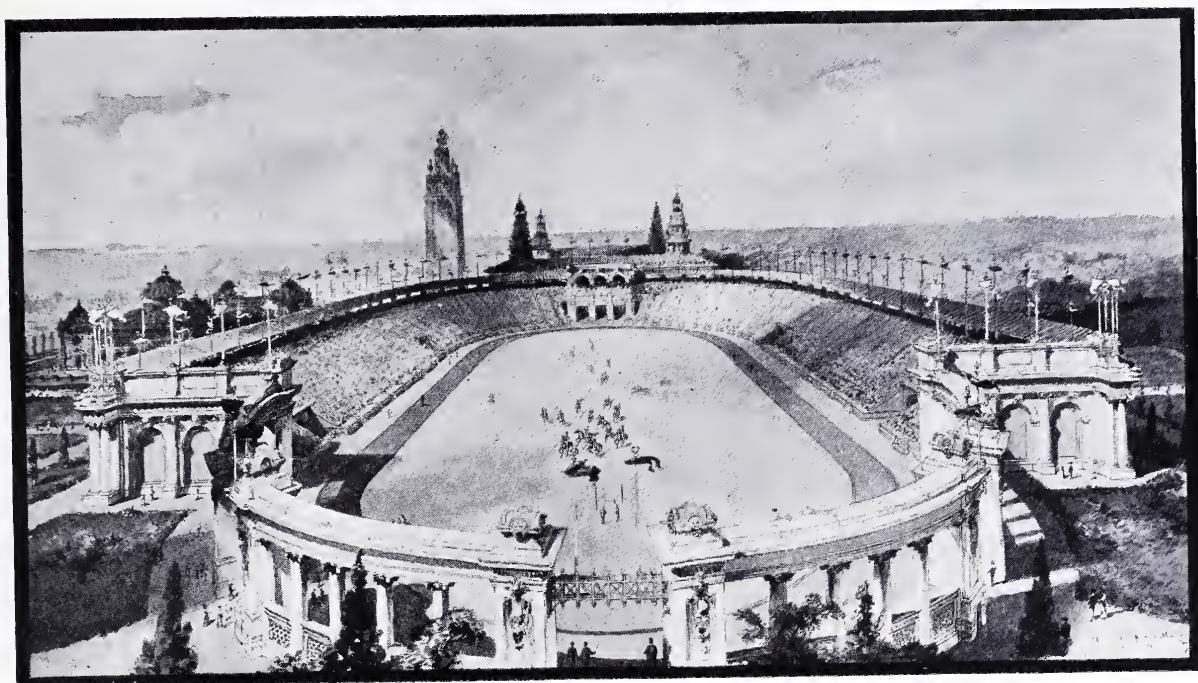
A feature of the exhibit which will especially interest American women will be the exhibit in Industrial Art, in which women have attained so much success.

The people of the United States, and indeed of all the countries of this hemisphere, have made splendid progress in the arts of painting and sculpture during the past century. But this progress does not represent all the advancement that has been made in art and the artistic side of life. Along with this progress has gone a remarkable advancement and development in industrial arts—art applied to the various forms of industry, and made to beautify and adorn subjects which have a prosaic use. The distinction between the Fine Arts and the applied or Industrial Arts is often very hard to draw.



THE ETHNOLOGY BUILDING.





THE STADIUM.



THE MACHINERY AND TRANSPORTATION BUILDING,  
FROM THE COURT OF FOUNTAINS (UNDER SNOW).



At an Exposition, however, it is necessary to make some distinction, in order that the exhibits may be classified in such a manner that the visitor can see and study what is shown to the best advantage. The Fine Arts exhibit proper will be displayed at the Pan-American Exposition in a splendid Art Building. This exhibit will be confined to the art of Pan-America, and will be classified as follows:—

*Group I.*—Painting in oil, water-colours, pastel, and other recognised mediums; miniatures, cartoons.

*Group II.*—Sculpture, including medals and cameos.

*Group III.*—Drawings, etchings, engravings, black and white or monotint paintings in oil and water-colours.

*Group IV.*—Architecture.

All work in all classes must be original productions.

To provide a place for what are sometimes called the minor arts, in their various forms, it has been decided to set apart for special exhibit of this character the spacious Court of the Manufactures and Liberal Arts Building. This will bring the exhibit into a close relation with the exhibits of manufactures and liberal arts, and yet will give it a character of its own. The court of this building will be treated as a sub-tropical ground, having the adornment of foliage and flowers with ornamental pavilions for some of the most costly



TOWERS OF THE MACHINERY BUILDING, FROM THE ROOF OF THE ELECTRICITY BUILDING.

exhibits. The court will be roofed over, and the whole space thus gained devoted to the purposes of this most interesting and beautiful display. The exhibits in this collection will be those such



GENERAL VIEW FROM THE ESPLANADE.





as stained glass, gold and silver work, jewellery, small bronzes, mosaics, tapestry, stamped leather, wrought iron, and other artistic metal work; carved wood, marble, and stone; artistic glassware, enamel, pottery, porcelain; wall hangings, embroideries, textiles, &c.

Surrounding the central space, reserved for the conservatory of tropical and sub-tropical trees and flowers, will be handsome pavilions, decorated with glass, mosaic, and stained-glass windows, and grilles of wrought iron; and within these pavilions will be shown the best and most comprehensive exhibit ever made of American artistic industries. The exhibit has been placed in charge of Mr. Roger Riordon, Editor of the *Art Amateur*, who will be an assistant to Mr. Alger M. Wheeler, Superintendent of Manufactures. The opportunity to make a notable success of this exhibit is a splendid one, and will doubtless be utilised to the very best advantage by Mr. Riordon, whose experience especially qualifies him for the task in hand.

At Paris and at other recent Exhibitions, American manufacturers in the lines in question have had little opportunity to demonstrate the signal advance made by them in the creation of art industrial products. These advances have been so marked that they constitute a very conspicuous feature of social progress, or life on the higher and more refined side. At Paris the space for such products was too limited, the arrangement of the group defective, and the light inadequate. The Pan-American management will profit by the mistakes made in this respect, and exhibitors will be assured of convenient access to their exhibits, of a harmonious and artistic *ensemble*, free from any incongruities and distracting exhibits. The quiet and beautiful Central Court will draw to it all who enter the building, and will especially charm those of artistic tastes. It will be a most educational exhibit, and the education will be imparted in so attractive a manner that the visitor will scarcely realise that he is being instructed as well as entertained.



MACHINERY AND TRANSPORTATION BUILDING, ILLUMINATED



# ARCHITECTURE IN "THE VICTORIAN ERA:" BY A. E. STREET, M.A., F.R.I.B.A.

THE keynote of the Victorian era was struck in the very year of the Queen's birth, when the churches of St. Pancras and St. Luke, Chelsea, were begun almost simultaneously. The first-named was to be the closest reproduction of a temple, or temples (for various well-known models were laid under contribution) ever built in England for purposes of Church service; the latter was the earliest example in London, as well as one of the most characteristic, of the lean and wire-drawn variety of Gothic which we must suppose represented to its devotees the picking up of the threads of tradition where they had been dropped three centuries before.

It was to be an age of unrest, of active aspiration for something better and more vital. Students of architecture with one accord strained in pursuit of the will-o'-the-wisp of finality in principle and form, beginning in pure eclecticism, passing on to a stage of sincere and even passionate convictions which, the narrower they were, were the more hotly pressed, and finishing—may we say?—in reasoned breadth and catholicity of view.

There was nothing surprising in this movement. The architecture of the eighteenth century was perfect in a sort of limited way. The work of the leading architects of the day was safe rather than inspiring. It moved along well-known lines to an end which was almost a foregone conclusion. So also the builders who put up those quiet unassuming houses which still give a note of refinement to our country towns dealt solely with ascertained facts, and never ventured a step beyond them. It was impossible that there should be anything permanently satisfying in what was after all little more than the negation of design. Spontaneity was swallowed up in the mechanical reproduction of accepted forms, and it was natural that the hardier spirits should look about them for fresh wells of inspiration.

We are, as a wise German has said, the veritable ancients. At different periods of our childhood we arrived in a half unconscious way at giving expression in forms which were kept within certain well-defined lines to certain universally accepted principles, but this faculty has passed away from us. We are the inheritors of century upon century of tradition which, whether continuous or not—and we cannot so much as answer that question—has taken highly diversified and antagonistic forms, between which, in default of being able to carry them further on the road of

evolution, we have to make a choice. The school of innovation, then, found itself like a group of children in a room full of toys of every make and shape, and each possessed of some quality to allure. Some were drawn by the forms that were strange to them, others by the more familiar; it was a question of temperament as well as taste.

A state of activity revealed at once the fires which had been smouldering under the mute acceptance of things as they were, and stirred to flame the silent antagonisms of men who had been marching under one flag. Stuart and Revett and others had opened the door of Greek art, and men had been quick to recognise in it all those qualities which they had long been accustomed to admire in Greek literature. The clear and scientific mind of the Greek and his exquisite sensibility to beauty produced a result which was as intellectually as it was aesthetically satisfying. The party of culture and scholarship looked no farther; to them Greek art was adequate to answer any demand which modern needs might make on it.

On the other side stood the party, nurtured on romance, which preferred the native to the exotic, whose aim was to breathe fresh life into a style which was theirs by direct inheritance, and to take up again the tools which their fathers had handed-selled. These were the archaeologists. But the day when the architectural world should be divided into two hostile camps—"mutually contemptuous" Scott called them—had not dawned yet. Men like Nash had no objection whatever to dabbling in Gothic if need be, and Wilkins, who attained to a fair level of performance in Gothic, and a good deal more than that in classical work, was actually engaged at Cambridge on Downing College and the New Court at Trinity at the same time—an example of robust open-mindedness not often equalled. Even Sir Charles Barry, without actually designing in Gothic himself, allowed another to translate his buildings into terms of that style when it was required, but, as he was the greatest, so he was probably the last who could do such a thing without loss of prestige in the eyes of his friends and diminished self-respect in his own. In the year of the Queen's Accession occurred what might well have seemed the most trivial of small events, a thing for purely family consumption—the acceptance by the editor of "*Loudon's Magazine*" of an article by an Oxford undergraduate which dealt with the "poetry of Architecture;" but it is significant to us because it was the sounding of the first feeble note by a young man who, ten years later, was to blow a trumpet-blast which should rally all good Romantics to the standard.

Ruskin was at the time only eighteen, but the species of good-comradeship which existed between



a father of exceptional force of character and a son in whom the sentimental and imaginative side was precociously developed, made the ordinary standard of age quite inapplicable to him. Already, as we gather from the signature over which he wrote—"Kataphusin," or "according to Nature"—the ruling preoccupation of the best years of his life was strong within him; already he is filled with the idea of that unity which he made it his mission to show underlies Nature and every form of Art. The publication of the first volume of "*Modern Painters*," which took place when he was in his twenty-fourth year, gained him the ear of the Art world; and when he followed this up with the "*Seven Lamps*" in 1849, and "*Stones of Venice*" in 1851, all who were not in the safe anchorage-ground of classical predilections were carried away on the wave of his eloquent and stimulating, if somewhat vague, appeals.

At this moment everything combined to bring Art into strong relief; so much so that the incurious middle classes were roused from their heavy slumbers to an interest in it. A new word was added to Philistine vocabularies, and a fresh topic afforded to the grateful diner-out. It was the year of the Great Exhibition, the first common meeting-ground of the arts and crafts of the Western world, which owed its inception to Mr. (afterwards Sir Henry) Cole, supported by the active interest of the Prince Consort. Architects have been known to complain that the "crafts" have of late years arrogated somewhat too much to themselves—and it may be that, like other spoiled darlings, those who profess them have not a very vivid sense of proportion; but this does not affect the fact that the pursuit of the beautiful in the smaller objects of use and luxury, the things to which the dweller in the ordinary London house turns for relief and refreshment, must take its place with other revivals in the story of the era, and the opening of the Exhibition marked its commencement. Meantime, what was to prove a movement of great import had been taking place among painters. The little group of pre-Raphaelites had first amused and then interested picture-lovers by their extremely unconventional mode of presenting their case against academic pedantry, or, if they were not free from a conventionality of their own, it led them to the discovery of beauties so new and fascinating, and threw so pitiless a light on the humdrum falsities of the studio work of the day, as to effect a gradual revolution, the results of which will always be with us.

Nor was the Church behindhand in the desire to set her house in order. The Oxford Movement had stirred her to the depths; the long winter of inaction was over, and for five-and-twenty years

there was to be a steady flood of church building and church restoration. Enthusiasm ran like wildfire; young architects became amateur ecclesiastics, and the priesthood lifted joyfully on to its shoulders a burden of archaeological lore. Architecture and morals, indeed, got hopelessly mixed up—too much it may well be, but he would be a bold man who should deny that the faithful servant draws strength from his faith. History seems to give him the lie. It is easy to point to religious painters whose lives belied their works, or to men like Cellini, whose art would not have differed if religion or ethics were still an undiscovered country, but so far the cathedrals have said the last word. This, however, is beyond the scope of the subject. For better or worse, the effect on their art of this dependence on a religious sanction by the school of Gothic Architects became speedily apparent; the Gothic of the early revival was Perpendicular in character if it was anything, but the stalwarts of the new order of things scouted a style which had become debased as the cause which it served had become less pure. In the first years of the movement even Decorated work was looked upon as something less than the highest, something lower than their ideal therefore, and to be shunned accordingly. One man, one style, was the keystone of the creed, and the believers who lived on into our own laxer day gave up little of their early principles. The gifted architect of Truro Cathedral was still the man of the fifties, and if he ever launched his boat on the waters of the Renaissance it was never so far but that he could still see the light shining on the white cliffs of Gothic tradition. Something of mediaevalism ate into the hearts of these men, something of freshness and innocence. Street gave up the commission on his first work as a gift to the Church he loved; Burges, though he never attained to the grotesque, was full of odd conceits: he built a church compacted of symbolism, even to such an odd detail as a cracked step.

The result of this rage for mediaeval forms was to stiffen the back of the Classical School, and to produce an unprecedented cleavage in the ranks of architects. The rival hosts stood fronting one another, and the sun was darkened with the flight of challenge and taunt. Cockerell, for whom the "Taylorian" at Oxford still speaks, though much of his work has been mutilated in the name of improvement, was the fugleman of the old party. Endowed with great personal charm, and looking, what he was, the embodiment of the gracious culture of old Greece, he pursued the line of beauty with something of that sensibility to the value of exquisitely delicate refinement, something of the thirst for perfection which marked his masters



themselves, and contemporary Gothic must have been abhorrent to him—a mere farrago of the uncouth and the haphazard—yet he was the only man who really made an effort to reconcile parties; but the attempt to win over the other side and at the same time to recommend them to his friends by referring all Gothic principles to Vitruvius was almost laughable, and fell on the deafest of ears. What was true of architects was no less true of the nation, or of that infinitely small fraction of it which concerns itself with things architectural.

Government swayed to and fro like a weathercock. The competition for the Public Offices in Whitehall in 1857 offered an odd comment on official perplexity, the twenty premiums being allotted alternately to Gothic and Classical designs, and Scott—chosen for a Gothic design after the originally selected Classical one had been thrown over—compelled by Lord Palmerston to an act of secession, which at the time brought on him something of the odium of a renegade.

Gradually the Classical party was borne back; church architecture was almost wholly in the hands of their opponents, and when the competition for the Law Courts resulted in the selection of a Goth it seemed that they had met their Waterloo. As things turned out, however, Gothic architecture for secular purposes had reached high-water mark, and began to decline rapidly in favour from that date, and the revulsion showed itself as strongly in the cultivated classes as among architects—more strongly, perhaps. Society, indeed, fell into a mild paroxysm. It was a time of many, if small, emotions, of nodding sunflowers and drooping damozels; Frank Miles graced the mantelpiece and the occasional table, blue china adorned the wall, and Bedford Park came into being as a sort of Kate-Greenaway-town-on-earth for the elect. The architect filled less than his usual place in this scheme of life. For the moment the public had taken the bit in its teeth, but Norman Shaw and Ernest George were doing work which will always hold its own, and if the whimsical attack by the latter, in the same favoured suburb, on the Gothic stronghold of church architecture bore no fruit, his domestic work was the lever which tore from its foundations the secular variety of that style and lifted it into space. The result of this so-called "Queen Anne" movement was the gradual revival of Classical forms, but it is a revival on very different lines from those which preceded it. The Purist of an earlier day would be shocked at the freedom and individuality with which the raw material of style is handled now, while the stickler for an ethical basis in architecture would hold his hands aloft to see the cheerful eclecticism with which the designer to-day skips

from century to century, or stands with feet wide apart while the ages roll between. To such a man our proceedings would seem sheer immorality, but at the worst they are non-moral. It is purely an affair of the point of view; the modern architect is entirely unconscious of guilt when the impulse leads him to the reproduction of Classical forms for, say, municipal buildings, and Gothic for church work, and sin which is unconscious is as near virtue as humanity often gets. On the other hand, if it is right and proper to carry on tradition, this Janus-like designer has some justification for what he does: Classical and Gothic forms have each become traditional in this country in their own sphere, the one almost as decidedly as the other, and the instinct to keep the two running on side by side and to restrict them to their own provinces is a perfectly natural one. If an elasticity of appreciativeness which will stretch to include examples of every style is to be aimed at, then we are near our mark. Every architect still has his preferences—the individual indeed is a law to himself to an unprecedented degree; but the bickerings of the schools no longer fill our ears, and their small jealousies have passed out of our ken with their narrower and more emphatic creeds. To-day criticism is hushed before the building which has real merit; men of every shade of opinion see its good points, and acclaim it loyally and without reservation. This in itself is a great step in advance, and the best possible augury for an eventual development of style pure and simple without a qualifying adjective.

How far we have got on our journey to this end it is difficult to say; probably we have passed more milestones than we are quite aware of, and one may hazard a guess that the historian of the future looking down the vista of years will recognise a very distinct stamp on the work of the last two decades, a kindred touch, giving a sense of cousinship between examples which to us present no common features, to their creators perhaps less than to any. If this is true, the Victorian Era will have achieved something to be remembered by.

A. E. STREET.

ART IN "THE VICTORIAN ERA:"  
BY MARION HEPWORTH  
DIXON.

It has become so much the fashion to speak of the enlightenment and learning of England under our three greatest Queens, that we are apt to ignore the fact that our country was practically without native art, not only in the strenuous days of Elizabeth, but in the more



leisured times of Queen Anne. For in the former reign England, renowned for her poets and her men of action (in those days of storm and stress so often combined), was curiously bereft of artists of any pretensions. Nor could Royal encouragement bring the non-existent into being. Henry VIII., or rather Sir Thomas More, had to send to Basle for Holbein. A passionate lover of the fine arts, Charles I. was constrained to borrow Vandyck from the Hague. So again in Anne's reign. Though Sir Christopher Wren had built Hampton Court and was busy with St. Paul's and the towers of Westminster Abbey, the solitary silversmith's apprentice whom the world was afterwards to know as William Hogarth was at the moment of the sovereign's death a still unknown lad of seventeen.

Nor is the fact without significance. It is only by remembering how recent are the first virile manifestations of English art that we can appreciate the strides the country has made in the last hundred and fifty years. For the "Harlot's Progress" did not appear till 1733 (when Sir Joshua was ten years old) or "Marriage-à-la-Mode" until 1745. The reign, then, of the great Queen we are now mourning is the only Queen's reign in England which can be said to have concerned itself with native art at all. As poets, navigators, and explorers, the energy of Elizabeth's England went in penning a sonnet, discovering a country, or seizing a prize on the high seas. Anne's England was another thing. It was a country drawing breath, as it were, after its long but fortunately triumphant struggle for constitutional freedom. London was still putting its house in order after the great fire which followed the plague.

It is a commonplace to say that the arts follow material progress. A truer definition would be to say that a people would appear to have to reach a certain stage of refinement and civilisation before the great artist can be born to it. It is certainly the case with the great artist in England. If, roughly speaking, we can say that English art began life with Hogarth's "Marriage-à-la-Mode" in 1745, we may remember that it was only thirty years later that Turner was born above the barber's shop in Maiden Lane, Covent Garden. And Turner, the greatest landscape painter the world has ever seen, lived for fourteen years a subject of Queen Victoria. Yet if Turner, counted by the mere date at which he was born, belonged to the first great artistic upheaval of the eighteenth century—and he was actually a member of the Royal Academy in 1800—he belongs, by reason of his revolutionary genius, to the century which has just closed. A romantic when Wilson and Gainsborough still closely followed classic models,

he created not only that essentially modern product, the landscape of imagination, but was the inventor, along with Girtin, of modern water-colours. The new age, the age he so largely dominated, was, in truth, to be one of a series of revolts. It was to see the triumph of democracy and of mediaevalism.

For up to close on the time of the Regency no genuine interest in art existed amongst the mass of the people. The glorious heritage of the thirteenth century—painting on glass—had languished with the Reformation, until three centuries later it was spoken of as a lost art. A church built in the era of George IV. was for the most part of the plainest brick description. Famous galleries existed, but they belonged to privileged collectors and were inaccessible to the crowd. The amateur guarded his treasures with little thought of educating the masses by exhibiting them. Only in 1816 were the Elgin Marbles purchased by a vote in Parliament, and only eight years later began the formation of a National Gallery. Up to that time our painters received their commissions almost exclusively from the aristocracy—from patrons, that is to say, who had made the grand tour, cultivated their tastes in the palaces of Florence, Bologna, and Rome, and who alone knew the value of either a fine painting or a piece of sculpture. The canons of taste, indeed, were rigid. The Georgian man of fashion was as learned and often as enthusiastic as the Florentine who went out to greet a work by Cellini. Connoisseurs at any rate frequented the artists' studios, criticised freely, and in giving commissions stipulated on certain high classic standards. Saturated with the old masters, the *dilettante* insisted on tone, and a wail went up, as we know, from Walpole, on the "pinky whiteness" of Sir Joshua's Lady Waldegrave.

Now "pinky whiteness" was to become the fetish of the new era, the era of the great democracy. For the advent of Victoria saw a new condition of things. The great Reform Bill, forced by William IV. on his reluctant peers, had dealt a serious blow at privilege. Trade had already invented that bulwark of the nineteenth century, the middle class. Improved morals, better sanitation, and greater sobriety of life characterised the beginning of the new reign, but insular art was, for the moment, in a transition state at best. As a matter of fact, with the advent of the great commercial class an entirely new set of ideals came into being. The virtuoso hid his head. The great lady no longer posed as Hebe or Diana. On the contrary. The more severe domesticities—the gods of the British hearth—became the subject of the public's unmeasured admiration. Small



wonder that in catering for their new patrons—as alarmingly ignorant as they were numerous—both the artist and the art critic allowed themselves sentimental latitudes possibly never before reached in the history of painting or criticism.

To ridicule the taste of early Victorian times, to laugh at its Book of Beauty ideals, its false standards of gentility, is easy enough. More difficult is it for us to realise that those days were the first groping of democracy in an all but unknown region. Art for art certainly did not and could not exist; and, seeing the hopelessness of speaking to the artistic sense of the public, the sentiments of the spectator were continually appealed to. The ineptitude of the time has become, in truth, a byword. It accounts for the fierce hostility of the public of the fifties, in regard to the pre-Raphaelite movement. It accounts for the ignorance and prejudice not only of such an organ as the *Times* newspaper, but of a writer like Charles Dickens. It accounts for the indifference and final neglect of that stupendous genius—the creator of the Wellington monument in St. Paul's Cathedral—the sculptor Alfred Stevens.

What is evident to us now, though it was by no means evident then, is the fact that no supreme or certain arbiter of taste was left after the passing of the great Reform Bill. The place of the cultivated connoisseur of the Georgian era was void; and until we had succeeded, in Mr. Robert Lowe's phrase, in "educating our masters," the artist who refused to follow the spurious standards of the day was bound not only to be neglected but grossly misunderstood. A score of instances might be cited, but let us take the first to hand. Only a little over one hundred years before Millais exhibited "The Carpenter's Shop," Hogarth, as we know, produced the first plate of his "Harlot's Progress." The educated public of the great satirist's day could judge the merits of such a drawing at a glance. Nor was it otherwise with Turner. The genius of the great landscape painter was so immediately recognised that he was elected, as we have seen, a member of the Royal Academy the moment he was of legal age to receive the honour. But what public had Millais, Holman Hunt, and Rossetti to appeal to? The man in the street had come to noise the voice of public opinion; and what knowledge could such an one have of the new group of eclectics, men who were at once ardent symbolists and dogged realists?

The task, then, of educating the Victorian public in matters artistic was one seen to be of paramount importance. Nor did the new reign lack its prophet. If the early history of the now famous pre-Raphaelite Brotherhood was one of persecution, it was not the fault of the redoubtable

champion who fought so many battles in their honour. This spirit militant, indeed, was as daring and original in his way as any single one of the painters whose cause he espoused. John Ruskin, in fact, could have been produced by no other age than the one which gave him birth. He is as much a part of the nineteenth century as Michael Angelo was of the Renaissance. Born in London, the son of a wealthy wine merchant, he had taken the Newdegate, started an artistic socialistic movement in Oxford, and published the first volume of "Modern Painters" before he was twenty-four. Nor were these early beginnings belied by the painter-critic's later years. A poet and a pioneer, he expended his large fortune, his extraordinary talents, and unwearying energies in the same cause—the cause of elevating the people's ideals. Of art and nature he wrote in works of such intoxicating beauty that he captivated even those he did not convince. But the great majority he not only captivated but convinced.

At the same time other aiders and abettors had arisen to help Ruskin in his task of evangelising the people. The Tractarian movement at Oxford had created a new ardour for Gothic architecture and stained glass—a revival ardently advocated by Pugin. In a milder way there were official influences at work. There was the famous Westminster Hall competition in 1847, to which Mr. Watts, Sir Noel Paton, and Sir John Tenniel sent cartoons and were alike successful contributors. There were the Exhibitions of 1851 and 1862, which purported to raise the handicraftsman to something like his old proud position as an individual worker, and which were before long to bear fruit. South Kensington, with all its kindred branches in the country, arose, and, though fault may be found with the working of a system which seemed incidentally more to benefit the young lady from the suburbs than the class for whom the movement was instituted, good probably was achieved. One feature of the 1851 Exhibition was the re-introduction of stained-glass painting to the public, who saw for the first time a fired picture upwards of nine feet high in place of windows composed of small pieces of coloured glass fitted into leaden frames.

It is impossible to trace the history of glass painting in an article as brief as the present one. A mere word must suffice. Looking back, we find that already in the sixteenth century the art had deteriorated so rapidly that Palissy the Potter,\* complaining that stained glass had become a mere manufacture, threw up the profession in disgust.

\* To encourage glass painting in the fourteenth century the French Government ordered that gentlemen, or the sons of nobles, might exercise the trade without derogating from their rank.



With the Reformed Church in England matters fared even worse. French and Flemish—even Swiss—glass was imported, until in the first half of the nineteenth century the abomination of desolation was reached by painters like Evans of Shrewsbury, who attempted to reproduce "The Descent from the Cross" in glass. The Munich group of "Nazarenes" had, at any rate, some sense of the laws which should govern the efforts of glass painters, and thus, in spite of their miserable sense of colour, succeeded in obtaining the commission to execute the windows of Glasgow Cathedral in 1857. Seven years later an exhibition of painted glass was held in South Kensington Museum which showed what English artists could accomplish. For Millais' window for Worcester College, "The Adoration of the Infant Saviour by the Wise Men," was one of the exhibits, while Hughes's brilliant work representing the Saviour enthroned as Judge and King was another. From this only a dozen years or so were to pass before Morris's delicate and original windows were to be seen at Lyndhurst, at Oxford, and in churches like St. James's, off Oxford Street.

The immediate influence of the author of "The Earthly Paradise" is one which cannot be overlooked. A poet who set up shop, deliberately calling himself a plumber and glazier, showed himself, from the first, to be of the stuff of which innovators are made. As a Socialist and a man of taste it was not difficult for him to withstand the assaults of the caricaturists directed at him in the couplets of Mr. Gilbert and the cartoons of Mr. *Punch*. Whether we may have become satiated with colours which have come to be known as "weary greens" and "reticent reds," it is not too much to say that William Morris killed the taste for aniline dyes, for French upholstery and German glass. His windows and tapestries designed by Burne-Jones are things of indisputable beauty. The handicraftsman and the public equally benefited by the introduction of his furniture. Morris, in a word, perhaps more completely embodies the tendencies of his age than any other decorator of Victorian times. As a Socialist he saw that to bring art home to a people you must educate them, and no education was likely to prove as efficacious as one that brought art into the people's homes. A chair, a table, a length of stuff would serve as an object-lesson as well as an altar-piece or a Jesse window. Perhaps better. For it was in creating the object of domestic use that the machine with Morris gave way to the product fashioned by human hands.

To the influence of Mr. Whistler and the inroads of Japanese tenets it is impossible to even allude. Strictly speaking, the battle of Impressionism was

fought out in Paris, while the revolution of the Primitives was native to our soil. At the same time, to sum up the tendencies of a reign which gave birth to Romanticism on the one hand and to a triumphant commercialism on the other, is not easy. That the mid-century was both too commercial and too raw in the matter of things artistic to understand the revolutionary doctrines of the pre-Raphaelites is clear. Yet even in an era as mercantile as the one just passed we see that the protest of one small band of thinkers and workers was destined to have far-reaching and enduring results. Mr. Madox-Brown's series of frescoes in the Manchester Town Hall was one of the outward and visible signs of the movement; so was the same painter's decorative picture, "Work." Millais' early sepia lunettes for the Judges' Chambers at Leeds are too juvenile a performance to judge him by, and unfortunately the frescoes painted by the pre-Raphaelite Brotherhood at Oxford have not withstood the usages of our climate. What is curious to note is that a band of Primitives who prided themselves on being colourists should have done so much to advance the status of workers in black and white. For if the art and craft of wood-cutting attained its zenith in the sixties, it was due to the persistent efforts of Sir John Millais, who along with Holman Hunt, Rossetti, Fred Walker, Charles Keen, and Sir John Tenniel, began for the first time to draw their illustrations directly on the block. Up to the time of his retirement, a month or two ago, the last-named artist drew all his world-famous *Punch* cartoons directly on the block, and he is probably the only artist illustrating a purely commercial publication at the latter end of the last century who did not avail himself of the process-block.

The pre-Raphaelites are thus seen to have influenced not only poetry and painting, fresco and stained-glass work, but very radically the art of black and white. Indeed, it is difficult without exaggerating to say where their influence actually ends. To their efforts, and the efforts of their followers, we owe not only the skilled worker but a public to appreciate skilled work. In a sentence this may be written down as the sum of their labours. A lustre cup by William de Morgan, an iron gateway by Starkie Gardner, a poster by the brothers Beggarstaff are everyday modern products, but they are also objects of art. Let us look where we will, the result is the same. Pick up a bit of enamel, a piece of wood-carving, and if it is evident that every handicraftsman is not a George Frampton, we may rejoice in the beginning of a new century to think that the individual worker, the artist-craftsman, has come amongst us again, and come this time with intent to stay.



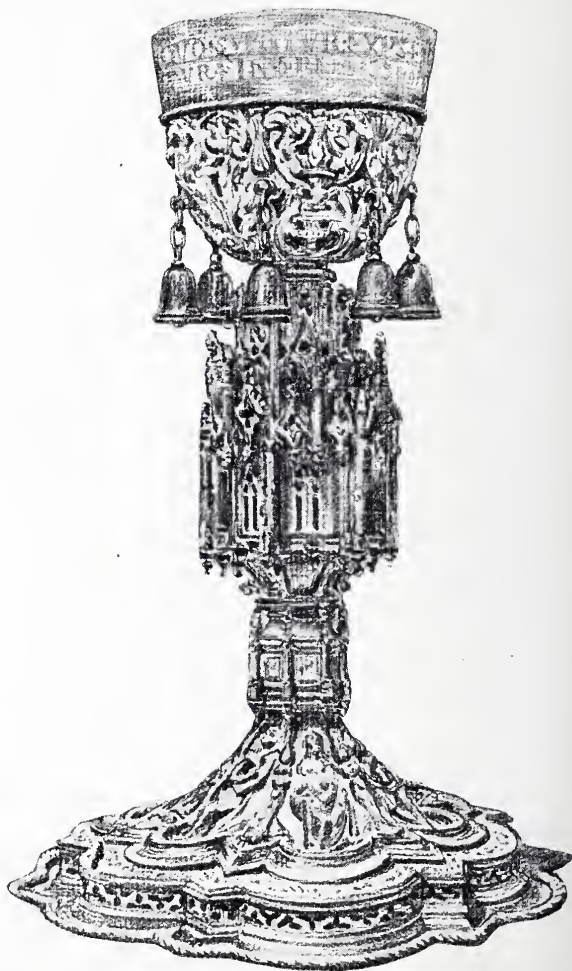
THE EXHIBITION OF SILVERSMITHS' WORK AT THE BURLINGTON FINE ARTS CLUB: \*  
WRITTEN AND ILLUSTRATED  
BY F. HAMILTON JACKSON.

THE Burlington Fine Arts Club is a body of practical philanthropists, and there is no doubt that the general public owes a great debt of gratitude to its members, especially that part of it which is engaged in Art production of any kind. Some years ago they made certain experiments on the permanence of pigments in general use, and printed the results and conclusions arrived at, sending copies of the same to artists in a very liberal manner. The exhibitions which they organise at intervals are of the most extreme interest, and if one rehearse the subjects to which they have been devoted in recent years the catholicity of taste and widely reaching knowledge of their organisers become immediately evident. The room in Savile Row has become classic ground, and the exhibition of objects within its walls gives them a *cachet* which is not obtainable by other means.

A collection of objects in silver now occupies it, the like of which has probably never been seen anywhere else, and great must have been the heartburnings among those whose treasures have not found a place in it, for so many masterpieces are not collected together without considerable sifting and selection from examples offered for exhibition. The room is, as usual, pleasant in colour and general effect, the walls being partly hung with tapestries and embroideries, which also appear in the background of some of the cases. Among these is a magnificent cope, lent by Sir J. C. Robinson, with an Italian design *appliqué* in one red upon another outlined with gold cord. The tapestries are ordinary "verdures." In any such exhibition there are three classes of objects at least—those which appeal primarily to the archaeologist and are of historical interest, those which are valued for their beauty of form or workmanship by the man of culture and artistic knowledge, and those which appeal to the collector as being like objects which he possesses himself or on account of their rarity. It is to objects of the second class that attention is desired to be drawn by this article principally, though the interest of some of those of the first class is great enough to command notice and admiration.

The most ancient piece in the collection is ascribed to the time of Pheidias, a "phiale" or libation-bowl of cast silver, chased and parcel gilt, belonging to Mr. Cecil Smith. The form is of

great grace, and the lower part of the bowl is decorated with leaves, between which appear the points of other leaves which are gilt, as is the line dividing the lip from the body. The finish and state of preservation are extraordinary. In the same case are several Græco- or Gallo-Roman objects, including a very beautiful statuette of Apollo, cast and chased, and a female head *repoussé* in high relief which shows great accomplishment in the artist who produced it, both of which belong to Mr. J. E. Taylor, as does a small



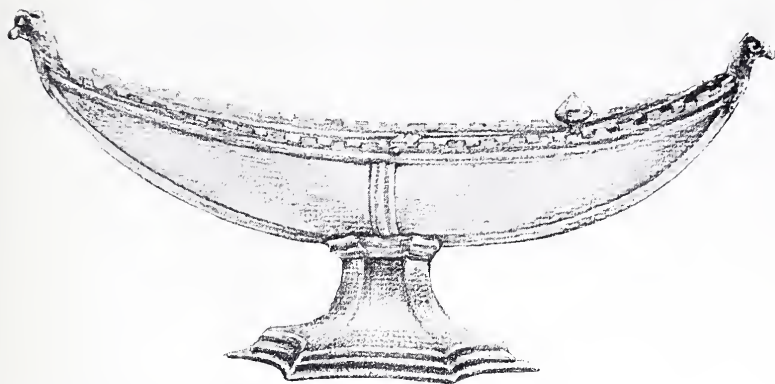
CHALICE. SIXTEENTH CENTURY GERMAN WORK.  
THE PROPERTY OF LORD CARVSFORT.

cantharos inlaid with gold, which is also of graceful shape and fine workmanship. The great interest of the Exhibition, however, lies in the many examples of the work of English silversmiths, who hold their own very well both in design and workmanship, though many of the German and French objects are of exceptional excellence.

The very fine chalice in Case H, belonging to Sir Samuel Montagu, is the earliest example of mediæval silver. It is dated 1222, and the name of the maker, F. Bertinus, is given. The knop is cast and chased with a design of intertwining

\* Our thanks are due to the various exhibitors who so kindly gave permission for the accompanying illustrations to be made.





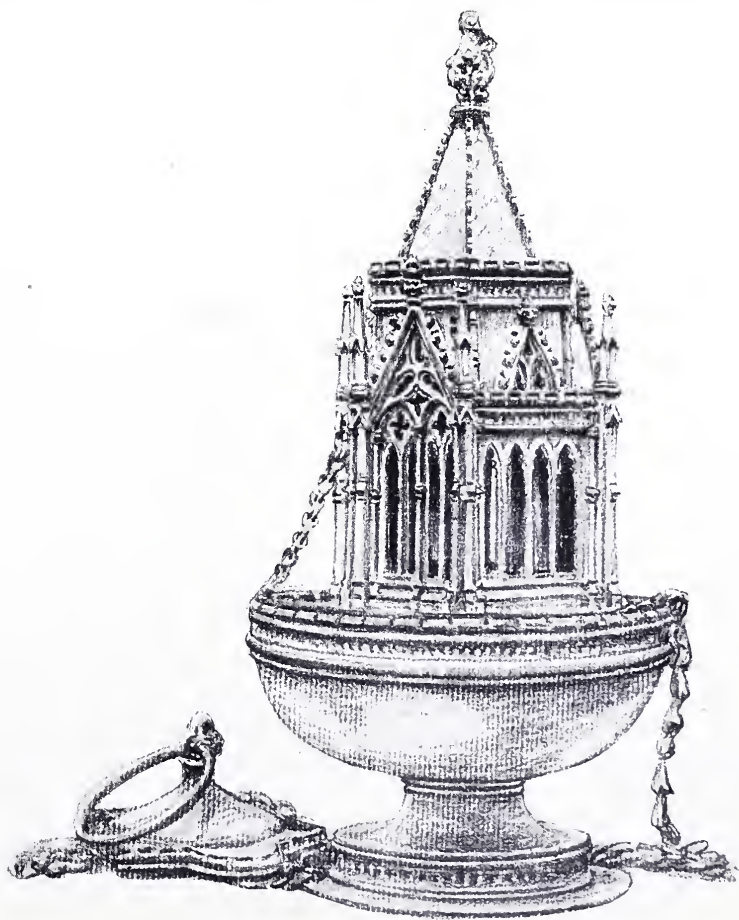
INCENSE-BOAT FOUND IN WHITTLESEA MERE.  
THE PROPERTY OF LORD CARYSFORT.

dragons and foliage reversed on either side of a central band, the rest being beaten and left plain with great judgment. The inside of the bowl is gilded, the gilding overlapping the rim, and there are traces of the same on inscription and knop. It is of French workmanship, as is the saucer-shaped bowl in the same case which was apparently made for Jean Sans Peur, Duke of Burgundy, in or about 1400, as his arms are engraved on the under-side. It is surrounded by a band of delicately pierced and modelled interlacing vine stems and leaves, with alternate lily flowers, the whole gilt and affixed with six rosette-headed rivets which appear on the inside. The detail gives a small portion full size. Here also is a fine English chalice of 1494, the outline of which is very delicate and beautiful. The shape of the foot somewhat resembles that of the beautiful incense-boat in Case L, which was dredged up in Whittlesea Mere in 1850 and is of the same period. The outline of this latter is particularly graceful and suitable for beaten work, the only enrichments being the cresting, the ram's head at either end, and the gilt nail-head knob by which the cover is raised. It is believed, from the decoration of rams' heads, that this incense-boat and the censer which was found with it belonged to Ramsey Abbey, and it seems probable; though in the same case is a French incense-boat with much the same *motif* in its design, though not so well treated nor so graceful in line. The censer is of a very architectural design in its upper part, and

perhaps of rather earlier date. A hexagonal upper portion is set upon a lower part which has three long and three short sides, giving in certain views a curious inequality, an appearance of being off the centre. Three tall windows project beneath gables, and between them are broader, lower windows in a sort of curtain wall, above the cresting of which appear the summits of similar windows to the taller ones. The form of the bowl is simple and good, and it is thought by some that the

chain is original. Lord Carysfort is the happy possessor of these two objects. The same case also contains another beautiful English chalice and a curious little reliquary of altar shape, made of wood and covered with *repoussé* silver plates. The cover is of bronze and the chamfers are gilt. This is French work of late twelfth century, and is lent by Sir Thomas Carmichael.

Case E contains a most interesting collection of Apostle spoons arranged chronologically, which includes the earliest known, dated 1488, of the



CENSER FOUND IN WHITTLESEA MERE. THE  
PROPERTY OF LORD CARYSFORT.



reign of Henry VII., though five others in the same case are estimated as having been made a few years earlier, and also the latest, of Charles II.'s time, dated 1679. Between these dates come the twelve presented by Charles II. to Martha, wife of Sir Robert Clayton, Bart., Lord Mayor of London, whose initials M. C. are on the back of each spoon. Six of them are of 1524 and the other six of 1553, having apparently been made to complete the set at that time. These belong to Sir Samuel Montagu, who has lent so many fine things to the Exhibition. Another splendid piece of gilded silver work is connected with Sir Robert Clayton—the "Clayton Cup," presented to him by the City during his mayoralty. The bowl is hemispherical, and is supported on a stem of rich tabernacle-work, which rests upon a pierced circular foot, which again stands upon three feet with tabernacle-work. The cover is bordered with a battlemented cresting, interrupted by six circular towers and surmounted by a pinnacle of similar work. The niches are peopled with armoured



BAPTISMAL CUP, ENGLISH SIXTEENTH CENTURY.  
THE PROPERTY OF SIR SAMUEL MONTAGU.



THIRTEENTH-CENTURY CHALICE. THE PROPERTY  
OF SIR SAMUEL MONTAGU.

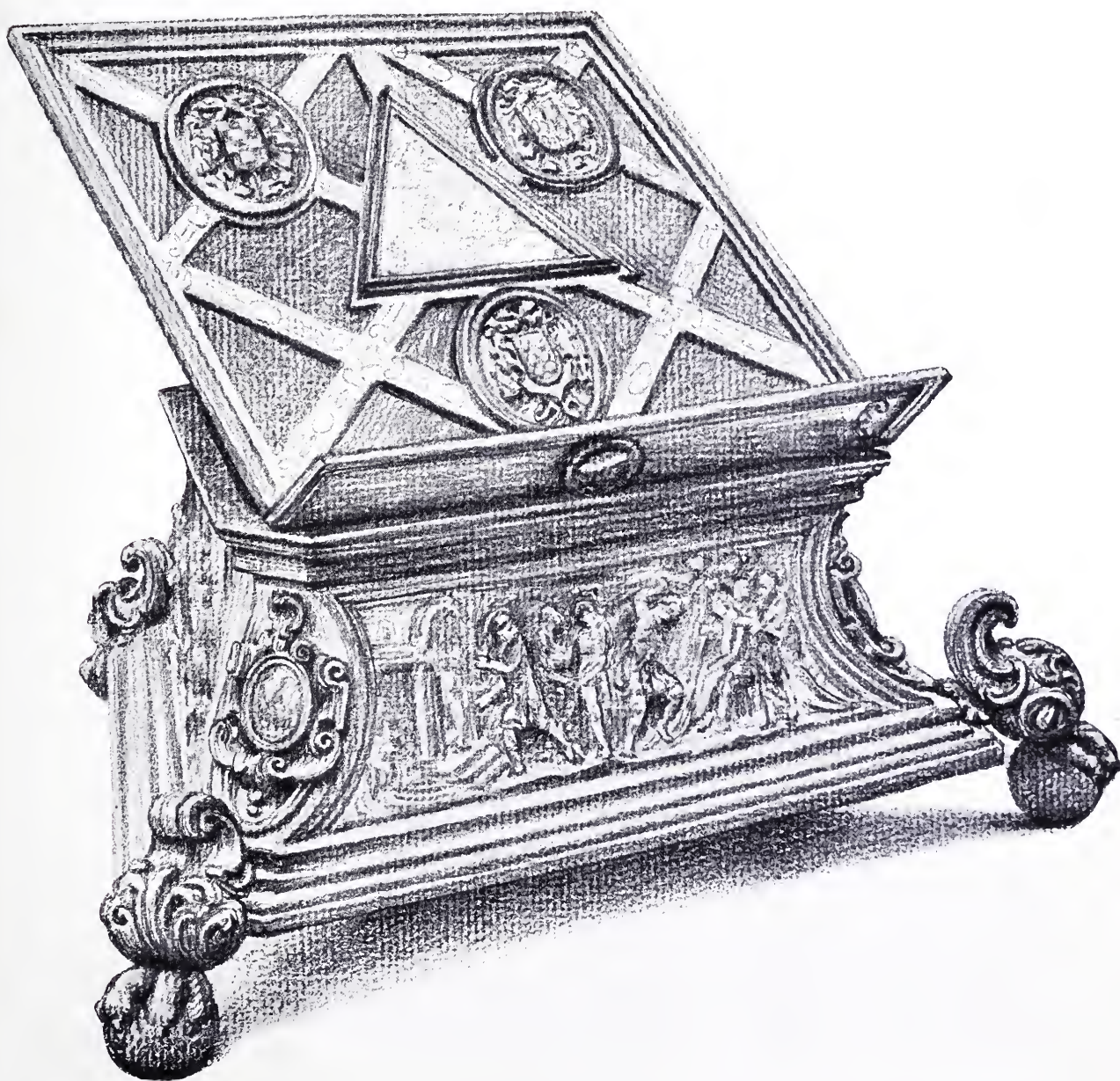
warriors and lions gardant. It is German work of the end of the fifteenth century, and in many of its details resembles the Oldenburg drinking-horn which is preserved in Rosenborg Castle, and is believed to be the work of Daniel Aretaeus, of Corvey, in Westphalia. This is in Case M, which also contains a very fine and unusual chalice of Flemish sixteenth-century work belonging to Lord Carysfort, which has bells hanging from the cup and a curious mixture of Gothic and Renaissance details. Below the rim runs an inscription in two lines, then the cup is surrounded by pierced Renaissance scroll-work from which the bells hang. The main part of the stem is covered with Gothic tabernacle work which has a Renaissance feeling in its lowest portion. The base is Gothic in general form and treatment, but many details are Renaissance, notably the baluster shapes which divide the figures of six saints which are *repoussé* upon the foot.

The most elaborate pieces are in Cases F, N, O, and P, the "Exhibition" pieces which everyone expects to see. In F are two magnificent objects lent by Mr. Pierpoint Morgan—a large parcel-gilt tazza, surmounted by the figure of the Emperor Vespasian, a German work of the seventeenth century, and a German standing cup which was for a long time in the possession of the Earl of Warwick, and was known as the Cellini Cup. It is one of the finest pieces of its period extant, so that one can understand its being carelessly attributed



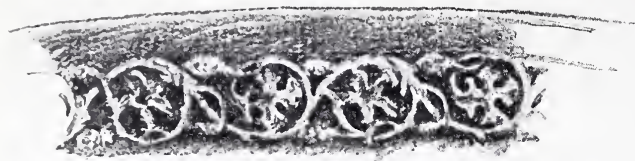
to the Italian goldsmith ; but the incomplete inscription which runs half round the vertical step of the foot reads " Augustani aurifabri elaboratum anno nostre salutis," and clearly points to Augsburg as the place where it was produced. Case N contains a splendid collection of monstrances, ciboriums, pyxes, reliquaries, censers, and chalices, mainly of the fifteenth and sixteenth centuries, and of German, French, Italian, and Flemish workmanship, often decorated with enamels. Here also is a standing cup and cover, gilt and enriched with pearls and other precious stones, of English sixteenth-century work, lent by His Grace the Duke of Norfolk. The lower half of the bowl and part of the cover are of ivory, and the latter is surmounted by a St. George with the Dragon, in armour of late fifteenth-century date, the details being rendered with precision from a cup of fifty years

earlier. On the metal collar are the initials " T. B." with a mitre, which are probably those of Thomas Bourchier, Archbishop of Canterbury. The inscriptions run : " Ferare God," " Estote sobrii," " Vinum tuum bibe cum gaudio," and are partly in Gothic and partly in Roman letters. In Case O is a collection of early maces, some of which overflow into Case N. Winchcombe's is here, two of the sixteenth century from Arundel, and two from Great Torrington of the time of James I., all lent by the respective mayors and corporations ; and Sir Barrington Simeon, M.P., sends the fifteenth-century mace of Newtown, one of the earliest in which the broad button with the royal arms was considered the head. Other later maces are in other cases, such as those of Stratford-on-Avon and Chichester, and the eighteenth-century oar mace from Boston, lent by Earl Brownlow. Here are also two mazers (of



SPANISH ALTAR BOOK-DESK. BELONGING TO MR. DURLACHER.





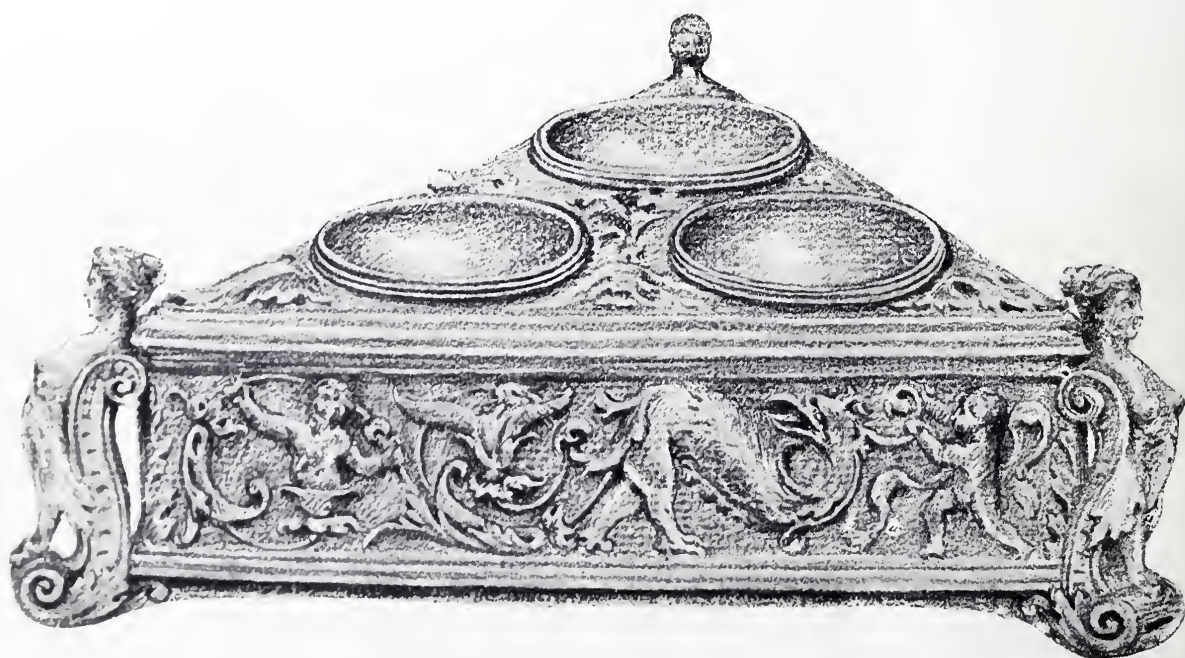
DETAIL OF ORNAMENT FROM BOWL OF  
JEAN SANS PEUR. THE PROPERTY OF  
SIR SAMUEL MONTAGU.

which other examples are scattered in other cases made of various materials), one of which is particularly celebrated—viz. that from Oriel College, made of maple in the fifteenth century, and the Richmond standing cup, made about 1500 and presented to the Armourers and Braziers' Company in 1557, with its quaint inscription, "Pra. for. John. Richmund. jentylman. Cetisn. and. armerer. of. London. and. Eme. and. Jesabell. his. wyves." Here also are the two marvellous reliquaries of South German workmanship lent by Mr. Werner—that of St. Sebastian of 1497, and that of St. Christopher of four years earlier, in which dexterity of craftsmanship reaches as high a point in a different way as in the more generally highly praised pieces.

In Case P is the celebrated nautilus cup from the Royal Collection, made by Nicholas Schmidt of Nuremberg about 1600, and several other standing cups lent by Lord Rothschild, several delicate triangular salts, a very fine nef of German seventeenth-century work lent by Colonel Malcolm, and an altar desk on triangular stand of sixteenth-century Spanish work lent by Mr. Durlacher. The base has panels of the Flagellation, the Betrayal, and the Agony in the Garden, in high relief, with

chamfered angles bearing escutcheons framing agates. The desk has slabs of bloodstone and agate set in metal strapwork with agate medallions, over which are the arms, in relief and gilt, of Gomez de Villada, Bishop of Avila, the arms of the see and the same impaled, all under an episcopal hat. Other pieces of Spanish silverwork are in Cases Q and R, lent by Sir J. C.

Robinson: two miniature reliquaries in the form of censers and a miniature standing censer, Gothic work of about 1350, unique pieces lately brought from Spain, and a prayer-desk of architectural design, brought from the Convent of Nueva Hermosa in the province of Toledo, made about 1300 and enriched with translucent enamels. Details of this work appear to be of different periods, but the general effect is decorative. There is a band of foliage below the bookshelf, the leaves of which resemble some on a fine tournament prize cup, inscribed "Au plus vaillant," in the same case, probably made at Dijon or Paris, and bearing the arms of the noble family of Mirabeau of Burgundy. Here is also a fine silver-mounted drinking-horn of Spanish work of the latter part of the fourteenth century. Other interesting things lent by Sir J. C. Robinson are the circular hand-mirror with a subject in translucent enamel on the back, and with the mottoes of Charles the Bold of Burgundy and his wife, Margaret of York, in the silver filigree-work of the frame, and a fine fourteenth-century standing cross, of French work probably, which the enamelled shields which decorate it show belonged at one time to Charobert of Anjou, King of Hungary (1310-42). Other arms and enrichments in the upper part indicate that it afterwards be-



FRENCH RENAISSANCE SALT. BELONGING TO MR. D. CURRIE



longed to the Emperor Ferdinand of Austria, who became King of Hungary in 1556. Several very elaborate Spanish processional crosses are in Case K, but only one of them is really pleasing, though the detail is most elaborate. Here and at the other end of the room are several tables and guéridons covered with silver, which show pretty well how to apply the material to unsuitable objects.

Mr. David Currie lends an extremely beautiful French Renaissance triangular salt of a large size, which is in Case J, where there are also some fine salvers and cups, mostly of German work. The later English examples include some fine rose-water dishes and ewers, lent by Lord Newton, the Corporation of Norwich (this set was given by Lord Howard in 1617), Eton College, the Clothworkers' Company, Sir Evelyn Ashley, Sir J. C. Robinson, and one from Windsor. And there is a great series of English standing cups, including the Pepys and Camden Cups, and that which belonged to Sir Hugh Myddelton; and a goodly number of steeple cups, lent by the Carpenters' Company, Emanuel College, Cambridge, and Sir Samuel Montagu, who has a fine and unusual set of three. Nor should his very beautiful English baptismal cup be forgotten, made in 1587, and engraved with festoons of thistles and Tudor roses (which for simple beauty of outline is surpassed by nothing in the room), nor the stoneware jugs with Elizabethan mountings. There are also several bowls of Chinese porcelain in mountings of the same period, and in Case A are some swords with fine pommels, including a Venetian cinque dea, with most beautifully executed arabesques and nielli.

The collection is most interesting and instructive, and one is pleased to see that it is so much appreciated, though the result is that in the afternoon the room is so crowded as to make it difficult to "circulate." The catalogue gives very minute descriptions of the objects, and a great deal of interesting information about them, and Mr. Starkie Gardner and his collaborators are to be congratulated upon the success which has attended their efforts to gather together an unsurpassable collection.

## THE OPPORTUNITY OF THE AUSTRALIAN COMMONWEALTH.

THE federation of the States of Australia, and the consequent need of a city to be the seat of federal government, provides the Australian people with a unique and enviable opportunity to create a really fine city under new and extraordinary circumstances.

It is to be noticed that in old-established

countries, where civilisation has been of slow and oft-checked growth, the cities have grown with it, piecemeal, in accord with the temporary necessities of the time, without any preconceived and far-seeing idea of the ultimate creation of a complete and self-contained conception. Whatever order or organic unity of structure is now possessed by cities such as Paris is due rather to later attempts to evolve order from chaos than to the realisation of the original designs of the founders.

In a new country which is being rapidly settled by a people already highly civilised, there would seem to be more opportunity for collective action on certain pre-arranged and definite lines.

Cities built under these circumstances are no longer the slow growth of centuries and the tentative efforts of a people emerging from barbarism. The experience of all the ages is at the disposal of their builders, and such experience seems to give a better chance of foreseeing, and so providing for their ultimate development. It suggests, also, taking advantage of the superior conditions of modern life in a new country, where, for instance, there is no longer any necessity to crowd and confine the buildings with certain lines capable of defence, regardless of comfort or health.

But when we look for the result of these greater opportunities, although we do find more spaciousness and elbow-room in the general arrangement—due, in some degree, to more rapid means of transit, and such contrivances as the telegraph and telephone—yet the attempts at preconceived and deliberate design seem to be of the most rudimentary description. The only hint of any ruling idea seems to be found in the method whereby the streets are laid out in long parallel lines, with others at right angles; but, as far as may be judged by the absence of any indication to the contrary, these parallel straight lines may be produced to infinity.

The reasons for this state of things seem to be found in this consideration, that new countries are cleared and colonised under the compulsion of necessity, and to satisfy the need to live. Colonists are usually drawn from the class that feels the pinch of this necessity, and which cannot offer a sufficiently wide opportunity to the more ambitious and energetic of its members. New countries are not peopled by a wealthy, cultured, leisured class, seeking a refuge from the confinement and vulgarity of the life of the old one in a new state where they can build better cities, and so live in greater dignity, spaciousness, and refinement. New cities, therefore, are built to enable those that build them to make a living, or a fortune; they are the outcome of the efforts of a group of individuals, each fighting for his own hand; bound together solely



by a common need, or common greed ; setting up and obeying a local authority, only in order to avoid a confusion which would be worse ; tolerating its restrictions and regulations only so far as they are compatible with the aim each man has in view ; in no sense can they be said to be the outcome of any broad combined effort of the nation or colony as a whole. Consequently, they are not conceived as a whole ; the considerations of dignity and beauty, and of convenience in the wider and larger sense, are pushed aside by those of a temporary necessity and the profit and convenience of individuals.

It is here that this magnificent and extraordinary opportunity would seem to occur, for under the special circumstances none of these conditions need apply.

The creation of an Australian capital is in every sense a national affair or it is nothing. It will most distinctly be the outcome of a broad and combined effort of the nation as a whole. It will not be built to satisfy the primitive needs of any individual ; no one need make a fortune out of it, not even the State. It will be erected to serve a clear and well-defined purpose in the life of the State, and sufficient knowledge of the necessary accommodation and arrangements should be obtainable to allow the general scheme to be grasped as a whole, and treated as one complete and self-contained design.

In such a time as this, when the struggle for life is so fierce, and commercial rivalry so keen that the average man's outlook on life has become strictly utilitarian, there is a danger that such affairs as this may be approached in a narrow and unworthy spirit, not only from the lack of sympathy or the contempt for the refinements and amenities of life which such an outlook engenders, but also from the lack of knowledge and ideas. It is possible that, in the stress of practical affairs, the full significance of this undertaking may be overlooked, that it may not be generally realised that such a city, being the outward visible expression and embodiment of the life of the State, will be therefore the most truthful expression of the exact degree of its civilisation ; the most enduring witness to its enlightenment, or the most damning proof of its ignorance. Nothing brings home to us the glory and the strength of the Roman Empire with such irresistible conviction as the ruins of ancient Rome ; nothing more ruthlessly exposes the weakness of modern Italy than the banalities of modern Rome. Nothing, then, will more clearly express to future generations the exact degree of progress attained by our race at this particular epoch than the new capital of Australia. In this respect the reputation of the race in the eyes of future genera-

tions lies in the hands of our Australian kinsmen.

Although we find, judging by recent experiences here, that the Anglo-Saxon has sufficient regard for the fitness of things to want his public buildings dignified and imposing, yet he has not yet arrived at that point when they become the poetic expressions of his public life. He is too often content with meaningless, characterless buildings, which do not express in their appearance their true nature and purpose, nor the particular ideas and feelings which led to their erection. No doubt it all looks very solid and well-to-do, and appeals to our pride of pocket, but what is wanted here is something that appeals to our pride of blood and race, and of the work we are doing in the world, and that expresses the racial character.

There does seem, however, to be a better chance of something more expressive in this particular case ; for if there is one thing the Briton believes in, it is the British Constitution ; if there is one thing that interests him, it is political life ; if there is one thing for which he has genius, it is government. Possibly, then, this undertaking, the crown and flower of long and patient labour and sustained enthusiasm for political unity, may touch his feelings to the point of expression, and that the outcome may be a work of art, an epic of our wandering sons, and of all they have suffered and done beneath the Southern Cross.

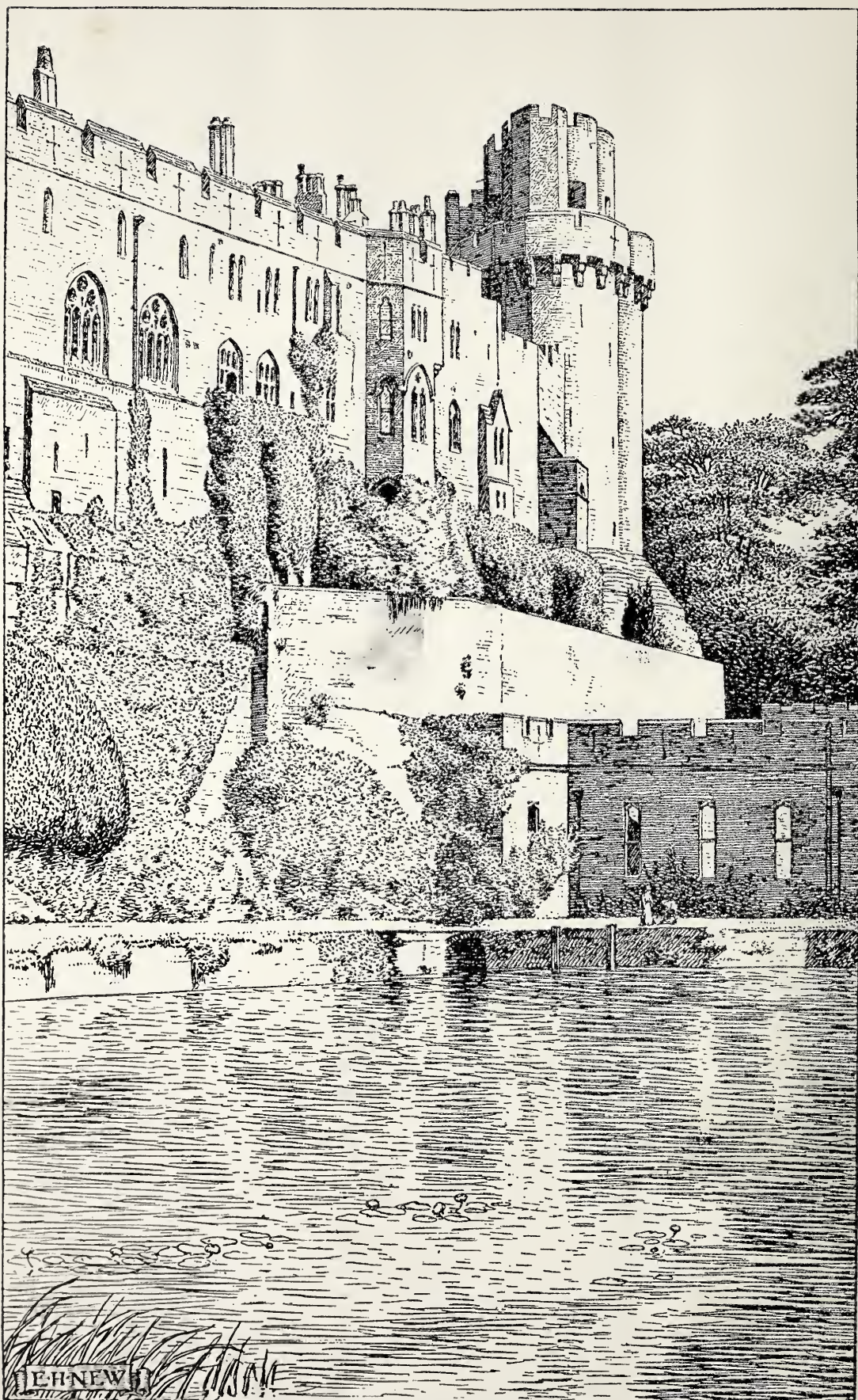
But, given the desire to create a really beautiful city, and the enthusiasm born of the knowledge of all that it might mean and be, it is still necessary to set about the matter in a right way, and, above all things, to choose a suitable site. In its selection it is no doubt necessary that general, political, and social considerations must have some influence in determining the locality, but the interests of the town itself should have due weight. It should be borne in mind that there is far greater freedom of choice in this instance than in most other cases. Most towns have their situation determined by their nature. A seaport is necessarily by the sea, a manufacturing town is near its coal supply or its water power, a mining town is wherever the mine happens to occur ; in fact, we might say there is little or no choice at all.

But in this case such considerations do not apply, or are not of the first importance, and more regard can be paid to those most serious considerations of climate, aspect, prevailing winds, pure water, and good building material, which are so vital to the comfort and health of the inhabitants and the dignity and beauty of the city. For the first necessity to a beautiful city is a beautiful and suitable site ; and the first thing to do is to choose it well.









CAESAR'S TOWER · WARWICK CASTLE ·



But when the position of the site is determined, the question arises of how to make the most of it, and how to obtain the best ideas and advice, and the best designs. In this connection it might be interesting to recall the means lately adopted in America, under somewhat similar circumstances, where, thanks to the munificence of a single individual, an entirely new city is now being created, devoted to the purposes of a University and not of a Government. It is not the intention to advocate an exactly similar course of action in this case, as the circumstances are different. The American town will be devoted to the advancement of learning and philosophy, which are independent of all political considerations, and the distinctions of nation, race, or creed. Fitly, then, might such considerations be neglected in creating it. But here we have a city which is to be the expression of the political unity of a certain nation or race, whose very existence will tend to mark and emphasise all racial and national divisions. It is only reasonable to suppose, therefore, that a member of that race will be best able to appreciate and express its aspirations, convictions, and achievements. But whatever means may eventually be adopted for obtaining designs and carrying out this scheme, it is most earnestly to be hoped that the whole subject will be approached in the same worthy and lofty spirit, and with the same sense of its opportunities and responsibilities.

For, as we said at the beginning, so we repeat at the end—Australia has here a great opportunity; an opportunity for her architects to produce a magnificent artistic creation such as the world has not yet seen. Many an artist would give ten years of his life for such a chance; and for the inspiration of so grand a theme, for the power to grasp it strongly and realise it, and draw out of it all the expression of which it is capable, he would be tempted to sell his immortal soul.

A. R. JEMMETT.

**W**ARWICK CASTLE: BY BERTRAM C. A. WINDLE, D.Sc., F.R.S., F.S.A.

THE "fairest monument of ancient and chivalrous splendour which yet remains uninjured by time"—so has the Wizard of the North characterised the ancient building which forms the subject of these notes; and certainly those who are familiar with it will not be disposed to quarrel with his generous praise. If we are to consider it simply as a beautiful and imposing structure, it

will be hard to beat the view which is to be obtained of the Castle from the bridge which spans the neighbouring waters of the Avon, where the stream itself, the ruined piers of the older bridge, the mill at its foot, and the towers and walls of the edifice itself, surrounded by graceful trees, build up a picture of the greatest beauty. Then, to add to the argument from picturesqueness, there remain the purely architectural interest of the structure, the objects of value which it contains, and the many historical memories which cluster round its walls. Like many another fortification of the Middle Ages, Warwick Castle first appears before us as a Saxon moated mound, or "buhr." At what date this was founded it is not possible to say. There is a legend that St. Dubritius placed the seat of his episcopal authority in a church, dedicated to All Saints, within the earthworks of a fortification, as early as 544. But the first unmistakable evidence of a fortification which we possess takes us back only as far as the year 914. At this period Aethelflaed, a daughter of Aelfred the Great, a woman known as the Lady of Mercia, was engaged in the erection of strongholds of the type mentioned throughout the Midlands. Amongst others she erected the mounds at Tamworth and at Stafford, as well as that at Warwick. The mound which rose here at her direction is still to be seen at the northern end of the Castle. It is said that on its summit she erected a strong edifice called "The Dungeon," but whether this was of stone or a wooden structure is not known. Many of the buhrs were probably fortified by a strong palisade of timber, but this may have been an exception. When the Saxon owners were driven out by the Norman invaders, these wooden fortifications were replaced by stone keeps. If the mound had been mainly or entirely a natural one, then, as Mr. Clark has shown, the keep was rectangular. Where the hand of Nature had not provided a mound ready made, and human labour had heaped up an artificial structure, the keep assumed the character of a shell. Traces of a keep still exist on Aethelflaed's mound. They seem to date from the Conquest, and were probably erected by one Turchil, who was Lord of Warwick after that event. Once erected, Warwick Castle played its part, like its fellow-fortresses throughout the land, in the various struggles which raged in this country. In the time of King Stephen it belonged to the family of De Newburgh, Gundreth, the widow of a lord of that race, being its actual possessor. This lady drove the soldiers of the King from its walls and handed it over to Henry, Duke of Normandy, who afterwards occupied the throne as Henry II. At a later date the Castle belonged to the family of De Plessetis, and



from their hands it passed to those of the De Mauduits. It was in their possession during the Wars of the Barons, at which time, and especially during the period of the famous siege of the neighbouring Castle of Kenilworth, Warwick became a place of great importance. Indeed, it was within the walls of the parish church of St. Mary that the celebrated "*Dictum de Kenilworth*," or Ban of Kenilworth, by which all the acts of the De Montforts were annulled, and the people were forbidden to regard the great Simon as a saint and martyr, was promulgated. At this time the Castle was held by William de Mauduit, who, having espoused the cause of the King, was surprised in 1264 by Sir John Giffard, then Governor of Kenilworth, and, with his wife, made prisoner. The walls but not the towers of the Castle were destroyed at the same time. It was here that Henry III. took up his quarters when engaged in raising a force for the siege of Kenilworth. In the time of Edward I. the Castle belonged to the De Beauchamp family, of which at that period Guy, "the Black Dog of Arden," was the chief. This nobleman in the following reign, with the assistance of the Earl of Lancaster, took prisoner Piers Gaveston, and brought him to the Castle at Warwick. The unfortunate favourite of an unfortunate King was tried, in the hall of the Castle, by a court consisting of the two peers mentioned above, and of the Earls of Hereford, Arundel, and Gloucester. The sentence of the court was death; and on the next morning Gaveston was taken to a small eminence, known as Blacklow Hill, which stands about a mile from the town of Warwick. There he was beheaded, and his severed head is said to have rolled down the hill until arrested by a thicket, where it was picked up by a "friar preacher," who carried it off in his hood. On this hill there stands a monument, erected in 1821, which bears the following inscription: "In the hollow of this rock was beheaded, on the first day of July, 1312, by barons as lawless as himself, Piers Gaveston, Earl of Cornwall, the minion of a hateful king, in life and death a memorable instance of misrule." On the death of Guy, Hugh le Despenser was given the custody of the Castle and there entertained Edward II. It was in the reign of Edward III. that Caesar's Tower was built, together with the outer walls and some other of the towers, their erector having been Thomas de Beauchamp. His second son and successor, who bore the same name as his father, built Guy's Tower. This portion of the building owes its name to a mythical Guy, Earl of Warwick, the hero of a conflict with Colbrand, the champion of the King of Denmark. Guy is also noted as the destroyer of the Dun Cow, and is the subject

of many other tales. Guy's Cliff, near to Warwick, owes its name to the fact that this warrior is said to have erected there a hermitage for himself, in which he ended his days.

The Castle is approached by a gatehouse which, however, only dates back to 1800. Thence there is an avenue deep-cut through the rock, by which the outer court is reached. This court is still called the Vineyard, and once actually was a place where grapes were grown at the time that local wines must have been almost as common in England as they now are in the Rhine Provinces. To the left of the gateway into the Castle proper is that great military work which forms the subject of this month's separate plate—Caesar's Tower. This structure, which is 147 feet in height, was built between 1350 and 1370. It springs from the solid rock, and the lower courses batter sharply upwards at such an angle that a stone dropped upon the slope from one of the machicolations would spring straight out at the faces of any assailants. A dungeon occupies the lower part of the tower, and its walls are decorated with shields, crucifixes, and inscriptions, the efforts of those incarcerated within its walls to kill the time which must have hung so heavy on their hands. To the right of the gateway is Guy's Tower, which is 128 feet in height. The gateway itself consists of two portals, connected by a narrow way sloping rather sharply upwards. Both gateways had doors and portcullises, and the outer, or barbican, has an inner gallery which commands the narrow way. When the inner court is entered Æthelflaed's Mound is seen at the opposite end of the bailey. The Northern Tower is to its right and partly on the mound itself, and the Hill Tower is on the left and close to the main body of the Castle. Between Guy's Tower and the mound are two incomplete towers—the Bear, which was commenced by Richard III., and the Clarence, named after his unfortunate brother, who is said to have ended his days in a butt of malmsey. The Great Hall is a most impressive room, 62 by 35 feet, lit not merely by a lower tier of windows, but also by a second set, something like a clerestory, high up above the floor. It seems probable that this set of windows did not originally belong to the hall, but to a separate set of chambers above it. The hall contains a quantity of armour, including a miscellaneous collection belonging to different periods which tradition assigns to Guy of Warwick. A pair of pointed slipped stirrups of the reign of Henry VI. are described as the actual slippers of Guy's wife, the Lady Phyllis. Guy's porridge-pot is really a huge iron caldron, originally intended for preparing the rations of meat for the garrison. Objects of much greater, because of historic, interest



are the mace of Richard Neville, the King-maker, and the helmet of Cromwell. A serious fire took place in this hall in 1871 and much damaged it. The floor and roof are quite new, and the walls have been re-faced. The remaining apartments which are shown to the public contain a number of pictures and pieces of furniture, some of which are of great interest. In the Cedar Drawing-room is a table made of lapis lazuli, agates, and other stones inlaid in a slab of marble. This table came from the Grimani Palace in Venice, and is decorated with the arms of that family as well as with other devices. The furniture of the State Bedroom was given by George II. to the second Earl of Warwick, and formerly belonged to Queen Anne, whose travelling trunk, bearing the initials "A.R." and a crown, is here to be seen.

The Boudoir contains a portrait of Henry VIII. by Holbein—a work of great interest; also a picture of Anne Boleyn by the same artist and one of Barbara Villiers by Sir Peter Lely. Here, too, is a clock on which are twelve enamels, representing scenes from the life of Christ, which was once the property of Marie Antoinette. There is some interesting armour in the Armoury Passage, particularly a coat of mail in which each link is fastened by its own rivet. The Compass Room contains Murillo's "Laughing Boy" and portraits of Maximilian I., Emperor of Germany, and his sister, by Lucas Cranach. In the Conservatory is the famous Warwick Vase, which was discovered in the bed of a small lake near Tivoli, and is attributed to Lysippus of Sicyon, a Greek artist who flourished about the close of the fourth century B.C. It is 5 feet 6 inches in height and 5 feet 8 inches in diameter at its lip. Its capacity is 163 gallons. It was purchased by the second Earl of Warwick, of the Greville family, from Sir William Hamilton, his uncle.

## A LION IN THE PATH.

THE motto or epigraph to the paper read by Mr. J. J. Stevenson at the Royal Institute of British Architects recently might have been:

"What various hindrances we meet  
In seeking architecture neat!"

But on examining the hindrances "human-various" (as Mr. Venus would say), they resolve themselves mainly, putting aside competitions, into municipal hindrances—that is to say, the provisions of the London Building Act and the building regulations enforced by local authorities. "Why should we have wide streets?" asks Mr. Stevenson. "Why should I be compelled to put footings to my walls

and fireplaces to every room of a house? Why should I be obliged to make my rooms at least 8 ft. 6 in. high? Why should I cover my roof with incombustible materials when reed thatch is so much much more picturesque, or be debarred by a soulless public official from indulging in half-timber work?" These are the lets and hindrances which beset the modern architect, according to Mr. Stevenson. Remove these obstacles, these lions from his path, and he will go on his way rejoicing, and will produce works which will vie with those of any previous age. Through these pernicious regulations, if we are to take Mr. Stevenson seriously,

"The building trade is quite destroyed,  
Artificers are not employed,  
No limner for his art is famed,  
Stone-cutters, carvers are not named."

(to quote Mandeville's "Fable of the Bees"); and there is no hope for architecture until they are utterly abolished.

But no one takes Mr. Stevenson seriously; he is a humorist, a subtle humorist, of the school of Artemus Ward and Mark Twain, and in his paper at the Institute he was laughing in his sleeve at the dull-witted Southerner. Goldsmith's lines—

"For your sake I admit  
That a Scot may have humour, I'd almost said wit"

apply with peculiar force to Mr. Stevenson when descanting on the iniquities of building regulations and the difficulties they oppose to the production of good architecture.

Mr. Stevenson, being in a bantering mood, did not care to enumerate some other obstacles to the production of good modern architecture, some of which are social, and not material. It is useless to expect good architecture until there is a demand for it by the public. At present there is no such demand on the part of the public; and, the business of architecture being subject to the same law with regard to supply and demand by which other businesses are governed, no good architecture will be forthcoming. It is not to be expected that a society immersed in luxury, worshipping material success, without ideals, will produce good art. Vulgar ostentation we have and costly expenditure; but these things do not constitute good architecture, and never can. It cannot be too strongly insisted on, that methods of building reflect the character of the people by whom they are employed, and that where these are simple, direct, and expressive, good architecture will result; and where they are complex, confused, and inexpressive, the contrary will be the case.

J. H.



**T**USCAN PAINTING AND SCULPTURE. PART ONE: BY LEHMANN J. OPPENHEIMER.

ONE of the qualities deemed virtues by the world, which could nevertheless most profitably be dispensed with, is that of consistency. We reach out into the infinite in ever widening circles, and the world approves: but our faculties are limited; the time comes when in some directions we can go no further, and the circle breaks. We no longer "see life steadily, and see it whole." We have travelled too far in certain ways for our ideas to fit with each other; the world accuses us of inconsistency, and we narrow ourselves down again to the circle's limit.

How much wiser were it to scorn the world's opinion—to follow our faculties wherever they may lead, trusting always that life will at last prove intelligible, that apparent contradictions brought to light with advancing knowledge can live only with our narrower views, and will disappear as these dilate to meet the broader ones and form a wider circle.

The same is true in art: what the vulgar like is painting without noticeable faults, and of this there is no lack—mediocre, commonplace work, in which we cannot readily point to any glaring error, representing the beauty of Nature faithfully in a sense, but narrowly. Great art, on the contrary, is often, though not always, easily found fault with even by the ignorant. They look at Michelangelo's "Garden of Eden" and only see that it is a dreary desert, at Raphael's "Miraculous Draught of Fishes" and find the chief miracle in the steadiness of the absurd little boats; they know quite well that a School of Art student could draw buildings in better perspective than many of the Old Masters have done, and laugh outright at some of their ways of expressing ideas. But the great artists have gone on, careless of all such criticism, following their highest faculties to their utmost limit in the interpretation of Nature. If all their faculties had been equally strong it might possibly have been better, but failing this (and most artists have been defaulters) it is better to have been one-sided, and great in their strength, than to have displayed well-balanced mediocrity.



THE ADORATION OF THE MAGI: BY GIOVANNI PISANO.  
IN S. ANDREA, PISTOJA.



All great artists, all great schools of art, have some special message to us. What has the Tuscan school to say?

The art of Tuscany was a lineal descendant, though through debased forms, from that of Greece; its brilliant development commenced through fresh contact with Greek art in its purer aspect. We might therefore, perhaps, expect to find the strength of Tuscany, as of Greece, in expression of the beauty of man's physical frame. If we look for this we shall certainly be disappointed, for the Tuscans, turning away from the source of the greatness of Hellenic art, found a principle of development in that which the Greek despised—the forcible delineation of character and emotion.

This is stated much too strongly, and needs modifying. In the first place, many of the later Florentines strove to equal Greek art in expressing the beauty of man's body, and two of them, Donatello and Michelangelo, almost succeeded; and, in the second place, emotion is not entirely absent from the art of Greece. The statues of Phidias are not calm through lack of all desire, with the calmness of inanity; they are statues of men and women whose moderate passions are firmly held in control. But at the same time it

is apparent that portrayal of disturbing passion was despised by the great Greek sculptors; and I cannot but be amazed at the Florentines of the fifteenth century striving to their utmost to inaugurate the classic world, and yet in this, the most essential principle of their artistic development, working almost counter to what they professed to admire.

Two elements of greatness Greek and Tuscan art had in common—exquisite rhythm of line and harmony of surface; the Greek pre-eminent perhaps in the latter, in the former the Tuscan, who, indeed, combined many other minor beauties in his art. Much of our delight in the Florentine frescoes is due to their ærial hues toned down to a key of pallid gold and faintly-tinted flesh; but the Tuscan never unravelled the magic secrets of colour like Titian or Bellini; his distinctive greatness is constituted by the union in his work of unsurpassed harmony of line with unsurpassed expression of character and passion.

When looking at the various revivals of the Renaissance one cannot help feeling very strongly the difference between that of art and of literature; the slow, though somewhat irregular progress of the one, now stepping steadily upwards until further advance seems blocked, now descending to



THE ADORATION OF THE MAGI: BY NICCOLA PISANO.  
IN THE BAPTISTERY, PISA.



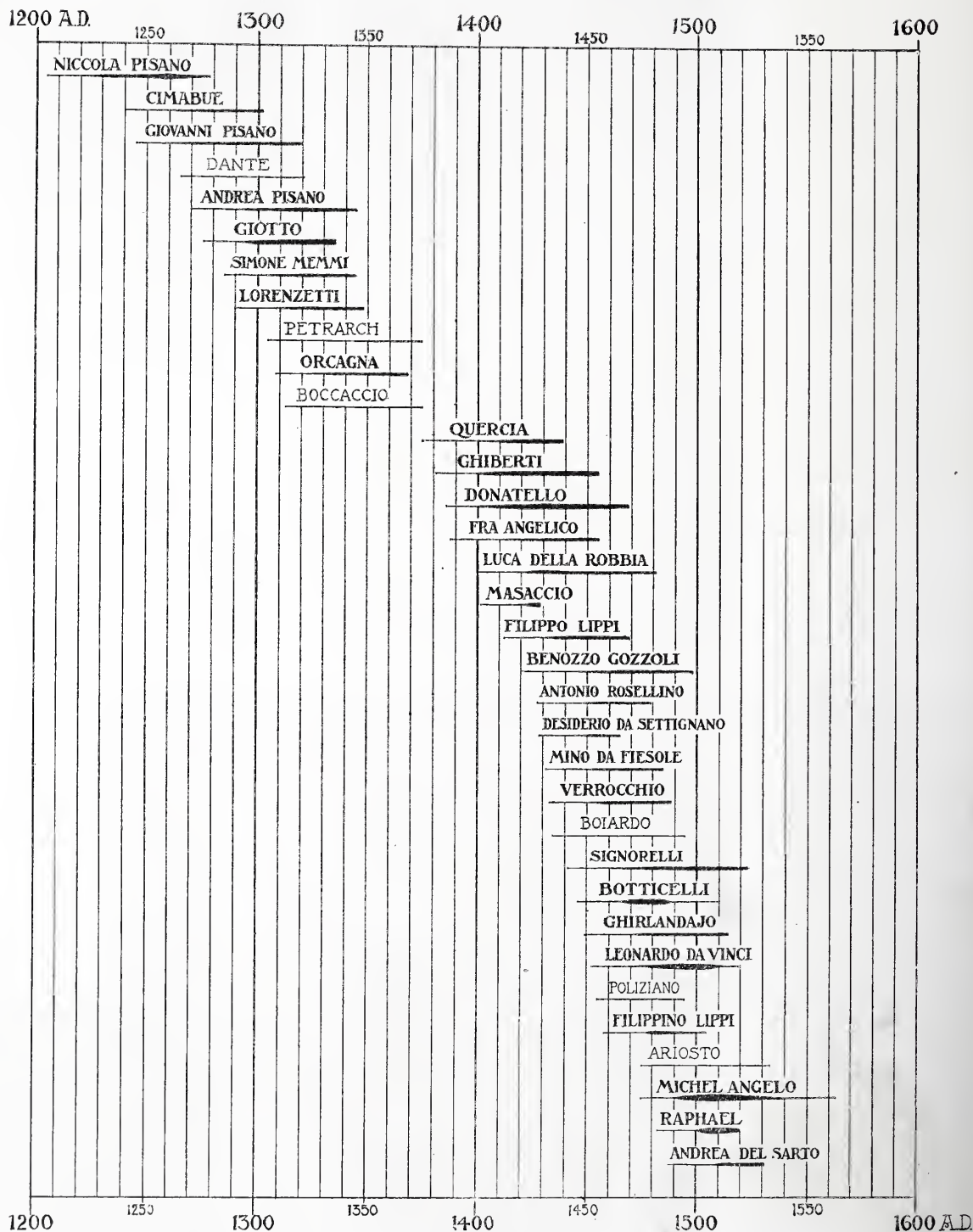


TABLE OF THE CHIEF TUSCAN ARTISTS. THE THICKENING OF THE LINES INDICATES THE PERIODS OF GREATEST ACTIVITY AND EXCELLENCE. A FEW CONTEMPORARY WRITERS ARE SHOWN IN FAINTER LETTERING.



reach a ledge from which a better line of ascent, still invisible, may be possible, always in the main progressing; the other flashing from ground to summit without perceptible means or effort, but unable to maintain its exalted position.

The Tuscan artists led the people the way they wished to go, and were seldom far in advance; indeed, it might be truer to say that the people exercised an influence over art analogous to selection, by favouring those who most fully expressed the tendencies, but dimly perceived, which were gathering strength in themselves. The enthusiasm of the Florentines over Cimabue's "Madonna," and the struggles between various communes for the services of many later artists, are facts full of import in this direction.

When we look, on the other hand, at the revival of literature, we find Dante, unaided by the multitude, indebted but little to his predecessors, anticipating ideas that were destined to flourish in generations then unborn, at a bound reaching a point so far above the limitations of his contemporaries that they did not grasp what was greatest in his work, and the possibility of rising to yet higher conceptions was precluded.

"Some secrets may the poet tell, for the world loves new ways,  
To tell too deep ones is not well; it knows not what he says."

From Boccaccio with his laughing irony and

easy tolerance a literary development might have sprung, had not the new learning preoccupied most of his followers; and it was only after the Greek manuscripts had been rescued from the eternal oblivion which they so narrowly escaped that there again arose a national literature.

Art and literature may be possible, but no true evolution of them can take place without an artistic or literary people exerting a selective influence; it was this that guided the development of art in Tuscany, until, reflected by it, the strong life of the people rose to consciousness of itself.

At the time when the development began the Tuscans were men of strong emotions, just emerging from the mediaeval idea of life as a weary pilgrimage, men whose passions found vent in continual faction fights and revolutions, yet whose love of order is manifest even in these revolutions. These opposing characteristics of license and restraint are reflected in their art, faintly at first, but up to the end of the fifteenth century continually gaining in strength. The landscape, too, was not without its effect. The country is a rich and fertile one, but not with the richness of English woodland, meadow, and nestling village, still less with the luxuriance of Southern Italy—the Italy of our dreams. Dusty-leaved olive trees feather the rolling hills, supporting festooned vines and shimmering with every breath of wind. Clothed with the vine and olive, the tree of peace and the fruit

of gladness, and yet the most striking objects on those hills, the little towns perched on their crests have still about them an atmosphere of warlike defiance which tells of "old, unhappy, far-off things, and battles long ago." Equally characteristic of the country are the tall dark cypresses, ranged in funereal procession, or standing apart in proud and lonely state above the olive gardens, imparting a certain solemn air to the landscape which not even the brilliant sunshine can overcome, and which I cannot help connecting, fancifully perhaps, with a similar pensive element continually found in Tuscan art.

Before 1260, about which time the revival began, painting and sculpture had for hundreds of years remained practically inert. Better than any illustration of their condition is a reading of a manuscript written for the guidance of artists by a monk of Mount Athos in the twelfth century—a manuscript



"THE VOW OF CHASTITY:" PART OF FRESCO  
BY GIOTTO AT ASSISI, 1300 A.D.



which I do not suppose any Tuscans of that time ever saw, but which perfectly suggests the spirit of their art. If an artist wishes to depict, say, the Birth of the Virgin, he is told to paint, first, houses; then St. Anna lying on a bed under a coverlet, her head resting on a pillow. He must introduce two attendants to support her from behind, and one to stir the air with a fan. A woman carrying dishes is to pass out at the door; lower down in the picture others are to be represented washing the infant in a basin, and another woman, again, rocking the infant in a cradle. Hundreds of pictures

were bald, with a large beard, and without the cross, was understood to be St. John; with a ladder he might be Jacob, with a bush Moses.

Before the time of Niccolò Pisano, art in Italy was in a very similar condition; often very beautiful within narrow limits, in simplicity or grace of line, in decorative distribution of figures; but still, no more than symbolic. Artists followed traditional modes of representing scenes and people which everyone understood, and they cared little whether any small amount of expression which by accident might creep into the faces or



THE PRESENTATION IN THE TEMPLE: BY NICCOLÒ PISANO.  
A RELIEF ON THE BAPTISTERY PULPIT, PISA.

were painted in accordance with formulæ like this, and people understood their meaning more by tradition than by any life-like expression of character in them. Art was little more than decorative symbolism; a shape roughly resembling a man, with almond eyes and expressionless mouth, if possessed of a double-pointed beard and frizzed hair, and holding a cross and closed scroll, represented St. Andrew, and his name was generally inscribed beside him to avoid mistake, for the same rough semblance of a man, if only he

attitudes of their figures was in accordance or not with the facts they tried to record. The people, in fact, had developed while art had degenerated, until at last there was almost a complete divorce between art and life. The people were ready for an artistic advance; all that was wanted was an artist strong enough to break the chains of tradition.

About the year 1260, apparently in quite an accidental manner, a fresh impulse was given to the progress of Tuscan art.

*(To be continued.)*



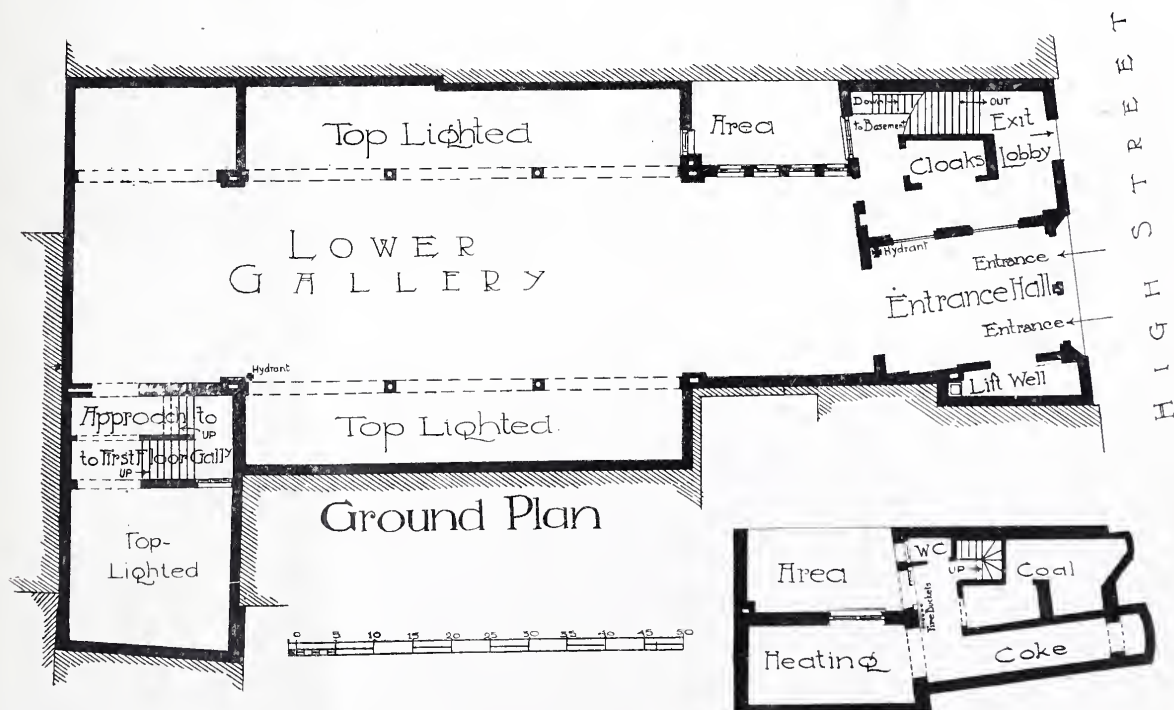


THE SPHERE & MESSAGE OF ART.  
SKETCH DESIGN BY WALTER CRANE.  
FOR THE MOSAIC FRIEZE FOR THE  
FRONT OF THE WHITECHAPEL PIC-  
TURE GALLERY, 1898.

# THE WHITECHAPEL ART GAL- LERY.

THE development of the Art movement in Whitechapel has been steady, encouraging, and sure. From very humble beginnings in St. Jude's schools the Art exhibitions have risen to such a point of importance and success as to demand separate, suitable, and permanent accommodation. This has now been obtained, and the new gallery, opened on March 12 with a fine and representative exhibition of English art, will doubtless mark a further development in the Art education of the East End.

The new building is next door to the Public Library in the High Street, and occupies a peculiarly difficult and awkward site. Apart from its restricted area, which makes it necessary to have a second gallery on the first floor in order to secure adequate accommodation, the site is not rectangular, and this has considerably increased the architect's difficulties. The party-wall troubles have also been a source of worry, and the question of entrances and exits, in order to secure the necessary circulation of visitors, has occasioned considerable trouble in planning. Unfortunately this appears to have been the only site available; and so the architect must be congratulated on having made the best of it. The narrowness of the only frontage, into which the exits and entrances have to be contrived, prevents the display of much architectural talent, and it is only by the ingenuity in the



THE WHITECHAPEL ART GALLERY. C. HARRISON  
TOWNSEND, F.R.I.B.A., ARCHITECT.  
VOL. IX.—K

Basement Plan

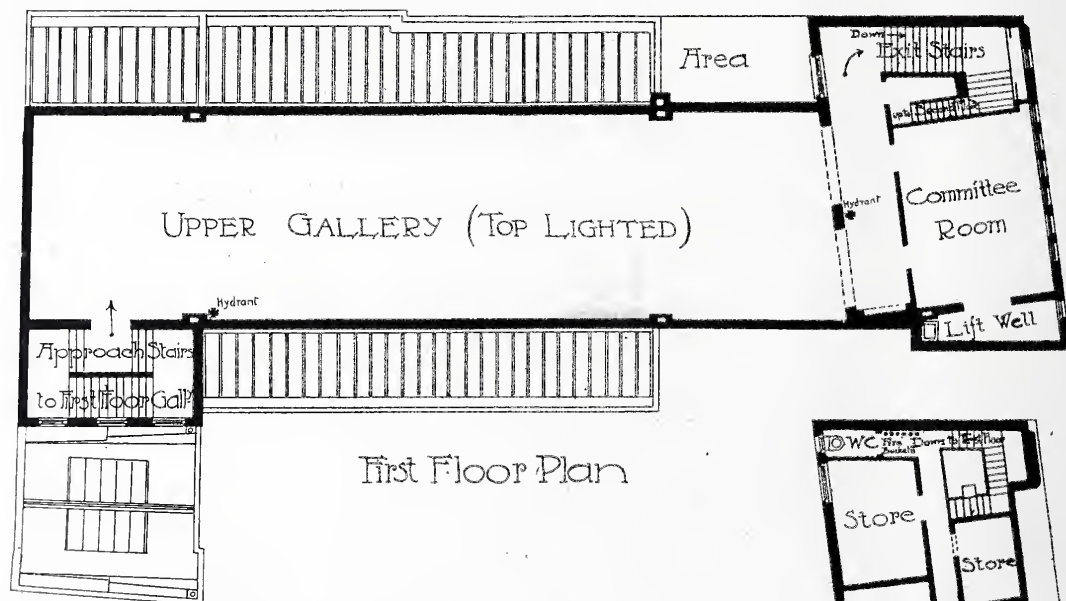


arrangement and disposition that one can estimate the architectural value of the building. The lower gallery consists of a nave and two aisles. The two latter, being top-lighted, supply light to the nave. We fear the nave, having no direct light, will be somewhat dark; but the necessity for an upper gallery leaves the architect no option in the matter. The total length of this gallery is 100 feet, and it has a total width, including the aisles, of 48 feet.

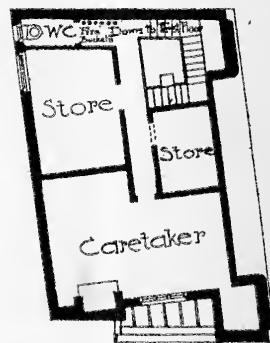
At the rear of the building is the approach staircase to the first floor, and just beyond this, to the left, is a small annexe, top-lighted, which can be used, if required, for special exhibits. The main

chamber with separate cellars for coal and coke, with shoots from the pavement.

The main front is of buff terra-cotta by Gibbs & Canning, of Tamworth. The design is plain, somewhat massive, and by no means ineffectual. The general idea seems to be that of a large tower; but the great entrance archway, not being in the centre of the front, rather destroys the balance of the whole. The bases of the turrets, which have been considerably modified from the original design, are lightened by the introduction of a little foliage design in relief. The windows on the first floor are evidently meant to be as inconspicuous as possible. A large mosaic panel,



THE WHITECHAPEL ART GALLERY. C. HARRISON TOWNSEND, F.R.I.B.A., ARCHITECT.



Second Floor Plan

staircase has been placed at this end of the gallery to enable visitors who have viewed the exhibits there to ascend to the upper gallery without retracing their steps. In the same way visitors who have passed through both galleries will leave by the special exit stairs in the front of the building, the meeting of two streams of people, entering and leaving, being thus avoided.

The upper gallery, on the first floor, is 120 feet long by 26 feet wide, and is top-lighted. On the same floor is the committee-room, lighted by small windows on the front. On the second floor is situated the caretaker's room and store-rooms. The lighting of the caretaker's room might have been improved by placing the window in the back wall overlooking the top gallery. As it stands, the window gives a very restricted view of the wall of the adjoining property, and lights the room poorly. In the basement there is a heating

25 feet long and 13 feet high, will form the principal decorative feature of the elevation. It will cover the recess between the two turrets, and have a protection from the weather in the pent-roof above. Two or three designs for the panel have been prepared; but that by Mr. Walter Crane, illustrating "The Sphere and Message of Art," is the one that will be carried out. We give a reproduction of Mr. Crane's sketch design.

The gallery will accommodate about 450 pictures on the two floors. The building is also adapted for concerts and meetings when not in use for exhibition purposes, and the architect has still under consideration the question of a further exit at the rear of the premises. The contractors for the work were Messrs. J. Outhwaite & Son.

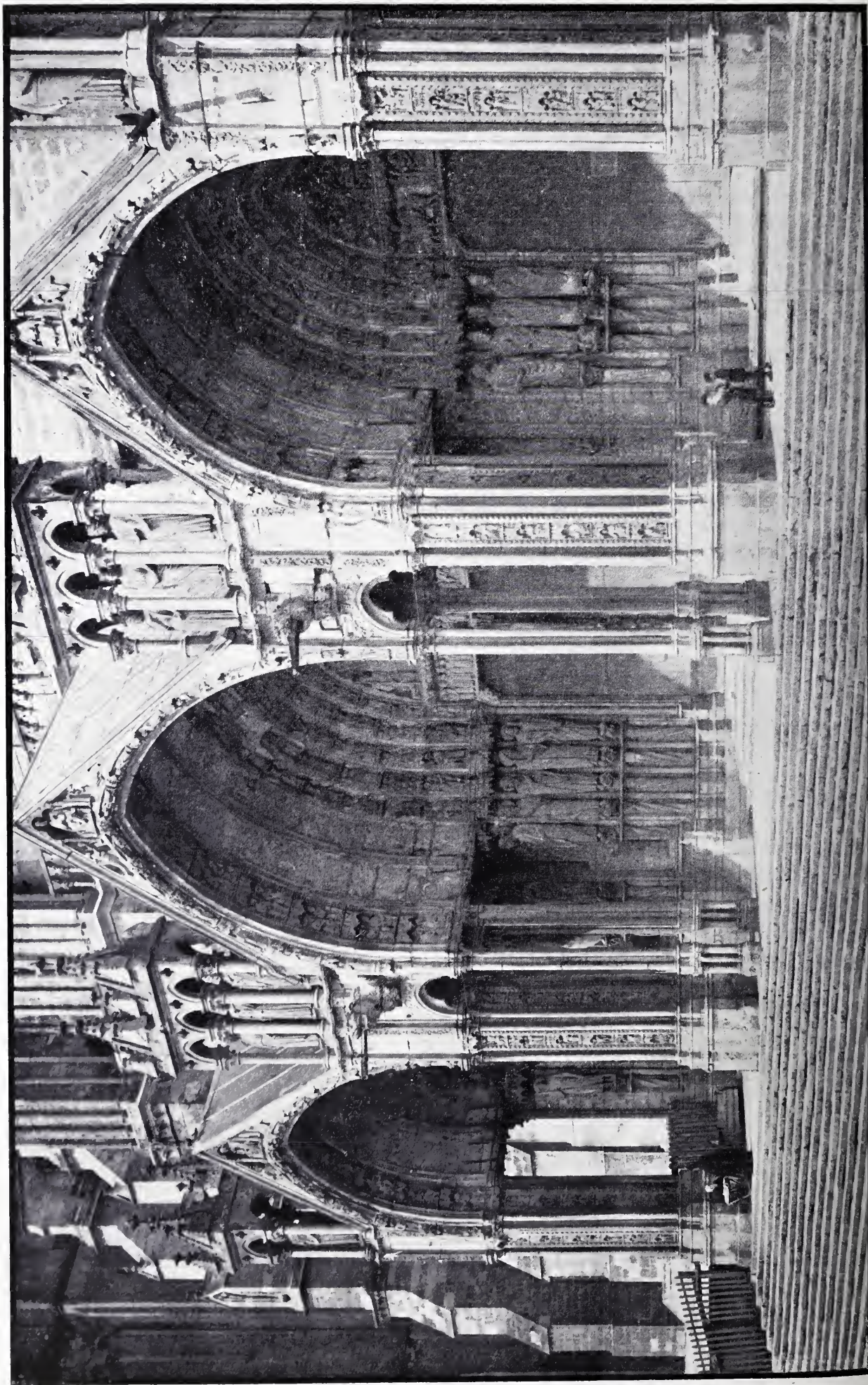




THE WHITECHAPEL ART GALLERY: C. HARRISON  
TOWNSEND, F.R.I.B.A., ARCHITECT.

*Photo H. Irving.*





CHARTRES CATHEDRAL: THE SOUTH PORCH.



THE CATHEDRAL OF CHARTRES :  
BY S. N. VANSITTART. PART  
TWO.

A REAL surprise may be said to await the visitor in those marvels of Gothic art, the north and south portals, with their deep chiaroscuro porches, the compositions of thirteenth-century artists of highest attainments. The votary of Gothic sculpture will revel in a detailed study of figures, colossal and small, to the number of nearly 1,500, which, in their original glory of blended colours and gold, uninjured by man's blind folly and neglect, must have been indeed astonishing.

As the head mason directing the alarming "restorations" now in progress on the south side tersely put it, the southern porch may be more severely correct, but the northern is more *coquet*; in other words, more attractive. A series of epics in stone, these porches afford, says Didron, "in a poem of four cantos of vaster conception than either 'Iliad' or 'Aeneid,'" the most complete exposition of the knowledge of the period, theological, historical, ethical, and scientific, as interpreted by the authoritative encyclopaedia of the day, the *Speculum Universale*, compiled by Vincent of Beauvais, tutor to the sons of King Louis IX., the saint.

The first canto treats of cosmogony and the brute creation. The second of every known science and of its practical application to the wants of man. The third expounds the laws of morals, of virtue and of vice, typified by a series of exquisite little figures, the contrary vice of each virtue—of which there are four divisions, the personal, the domestic, the social, and the religious—being placed in juxtaposition to it. The fourth canto is a complete manual of the history of religion from the Chosen People down to the end of time. On the left, or north side, are the teachers of the Old Law, on the south side those of the New.

The northern porch is the gift of Kings, of Philippe-Auguste, Louis VIII., and of his successor, Saint Louis. The ruthless Revolution destroyed the statue of the first as well as that of Coeur de Lion, its neighbour, from the base of the oak-branched bracket of which peered through small apertures the heads of ferae of the fields now almost unrecognisable. Uninjured is the admirable and chaste statue of Mahaut, Countess of Boulogne, daughter-in-law of Philippe-Auguste.

Here in pictures of stone is expounded the Book of the Old Testament. Nobly conceived and highly original are the eighteen tableaux of the Creation. The Almighty seated on chaos, a heavy undulating cloud, has next to him the newly evoked earth and sky. In the separation of Light from Darkness, a vigorous youth bearing a torch in one hand leads

by the other Night carrying the Moon, a woman in her prime with a mass of rippling hair falling partly over her forehead and eyes. The outside figure is not the Almighty, as in the rest of the chapter—probably it represents Moses.

Truly, observes Didron, it is proved to us here that the Gothic sculptor shrank not from treating



CHARTRES CATHEDRAL : VINE TRACERY  
ON NORTH SPIRE.

the nude when for the better illustration of his subject it was necessary to introduce it. A clump of trees and grasses exemplify the work of the third day. Two remarkably graceful angels hold the creations of the fourth day, the sun and moon; by the side of the Father is the head of a youth in consultation. Well assorted are the ten birds in the scene of the peopling of air and sea. The animals



of the sixth day are the homely ox, horse, and ass, and the lion, king of untamed beasts. Eight groups are devoted to the crowning act of creation and to the Fall. Adam, only half-risen from the clay, rests his head on the knees of the Almighty, who caresses him. Eve, small and even roughly formed, "as though the artist owed her a grudge for having brought upon us evil," stands at the side of the Creator, whose aspect is less intellectual and refined than in the other groups. From four urns flow the rivers of Eden; the forbidden fruit is gathered; the culprits hide; appear before God; are expelled, and finally seen digging and weaving.

Here are angels and prophets, Joseph standing on Potiphar's wife as bracket, Elijah on fiery wheels with a diminutive Elisha clinging to his skirt, Balaam and his ass, the Queen of Sheba, Solomon with a jester, Judith with a dog, Jesse asleep; while from his feet springs and spreads over the vaulting the Tree of the Genealogy of Mary.

The early martyrs of Chartres are also here, among them a beautiful Sainte Modeste: the wise and foolish virgins; the cardinal virtues, Prudence with, opposed to her, Folly; Justice and Injustice, Courage and Cowardice, Temperance and Incontinence; the theological virtues, Faith, Hope, and Charity, and the reverse, Infidelity, Despair, Avarice. Home occupations, trades, the agricultural labours of the year, the signs of the Zodiac, are all aptly typified by powerful carvings, set off by an endless variety of foliated moulding and castellated canopy.

Specially attractive are the statuettes of the civic virtues in an outer arch of the left porch; among them Beauty resting on a shield, rose strewn; Velocity, with three arrows; and a Force of most pleasing outline, gracefully leaning on her lion-decked escutcheon. While the north porch mainly represents the glorification of the Virgin, that of the south is dedicated to the Redeemer, whose majestic figure, flanked by the Apostles, occupies the central shelf. Not so graphically rendered here as elsewhere is the Last Judgment. The three orders of the angelic choir, prophets, martyrs, confessors, virgins, and doctors of the Church, fill the vaulting and brackets. Among the lunettes is one of the death of Thomas à Becket.

Niche-protected kings and queens of France, exceeding eight feet in height, crown the summit.

An allusion to the *Feast of Fools* is found in the ass, with stringed instrument *l'âne qui veille*, and the almost effaced *sow and distaff*.

To Napoleon is attributed the exclamation on entering this cathedral, "An atheist must feel ill at ease here," a *mot*, anyhow, expressive of the sense of grandeur and vastness imparted by the majesty

of the interior, the vaulting of which gives proof of great architectural skill. The nave, the broadest in France, is fifty-four and a half feet across from arch to arch.

The *Labyrinth*, the windings whereof it formerly took an hour to follow as a pilgrimage to Jerusa-



DETAILS OF THE NORTH PORCH: THE CREATION (1) OF HEAVEN AND EARTH, (2) OF DAY AND NIGHT' (DAY LEADS NIGHT).





CHARTRES CATHEDRAL: THE FLYING BUTTRESSES.

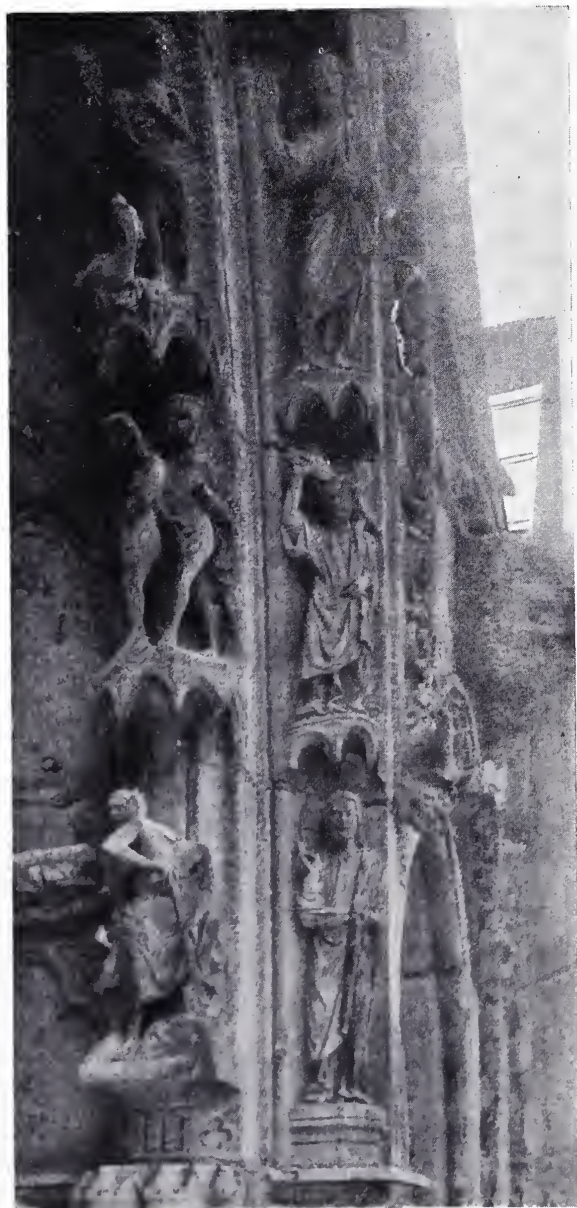


lem, is, like that of St. Quentin, intact as originally designed.

Of the unique display of stained glass with little short of 4,000 figures, says Huysmans in *La Cathédrale*, "the genius of the Middle Ages had devised the skilful and devotional illumination of this church, and, as it were, regulated the incidence of the shafts of dawn through its panes deep toned as Persian carpets."

With the exception of the three lights over the west door—typical productions of the end of the twelfth century—practically all are of that best period of *mosaic* glass, the early thirteenth.

Kings, nobles, clergy, and crafts rivalled one another in giving, and have all left their record; thus the large *rose de France* of St. Louis has the



DETAIL OF THE NORTH PORCH:  
THE EXPULSION OF ADAM AND  
EVE FROM EDEN.



STATUES OF COUNT PHILIP OF BOULOGNE  
AND HIS WIFE. ON THE EMPTY BRACKET  
TO THE RIGHT STOOD THE STATUE OF  
RICHARD COEUR DE LION.

French lily and the turrets of Castille, while elsewhere are princely arms, vested figures, and the *signature* of guilds such as coopers, carpenters, bakers, butchers, money-changers, stone-cutters, wheelwrights, and wine merchants. Of the composers of this paean of colour—a harmony of ruby, emerald, topaz, and sapphire—none are known to us by name, unless it be the solitary *Clemens vitrarius Carnutensis* of a window at Rouen of later thirteenth century.

Never would the canons of Notre Dame allow interments within its walls, considering such a desecration of what they fondly styled the *Chambre* of their Lady. Thus the request of Louis de Vendôme, who in 1413 built the chapel named after him, that at least his heart might be deposited therein, was not acceded to, and when in 1568 Charles IX. persuaded them to admit the remains of Bourdeilles d'Ardelay, who had saved town and cathedral from a fate similar to that which befell Bourges at the hands of Calvinist iconoclasts, they yielded only on condition that his ashes should rest in a tomb above ground and without inscription of any sort. Even this was removed a century later.

Not unscathed did the basilica pass through the dread period, 1793-5. Liberty and Reason were enthroned on the altar and honoured with a public



ball. The vast roof was stripped of its lead and left exposed to frost and rain, while the wood-carved image ascribed to Druidical times became fuel for a bonfire. Many a statuette disappeared from its niche on the *enclosure*, and of the large figures some were decapitated. Bridan's *satanée* "Assumption," as Huysmans calls it—of which the loss were gain—was saved by the architect Morin fitting a Phrygian cap to its head.

The host of statues was put up to auction, and their removal actually commenced; even the demolition of the cathedral was contemplated, but fortunately delayed and prevented by the difficulty of disposing of the *débris*.

Once again, on June 4, 1836, the negligence of two plumbers originated a fire, which, raging for twelve hours, consumed the 500-year-old immense *forêt* of the roof, whence the molten lead flowed in cataracts through the streets. Six days afterwards the French Chamber granted a subsidy exceeding altogether 43,000*l.* to defray the cost of the present covering in iron and copper.

Since 1848 an architect appointed by Government directs essential restorations, to which the really inadequate sum of 1,200*l.* is devoted annually, while clergy and town have concurred by expending no less than 8,000*l.*

What an opportunity for a millionaire to render his name imperishable by completing the seven never-even-attempted spires!—imperishable as the very stone of which the magnificent *pilè* is built, and which, harder than the friable sandstone so frequently employed in Gothic constructions, resists the corroding influence of weather and time.

Has not a man of millions lately contributed to the unearthing of the Roman Forum? Why not, then, to the completion of one of the grandest edifices of the sublimest style conceived by man? Nay, world-wide should be the collection, for of the world is this monument of Christianity!

## THE ARCHITECTURAL PROBLEM IN THE UNITED STATES.

· WHEN the World's Fair was being held at Chicago a certain visitor declared enthusiastically that he had found in Chicago the buildings that he expected to see in Paris, and in Paris the buildings that he had expected to see in Chicago. Like most epigrams, it is a little too sweeping, but it expressed the feelings of many people who saw that remarkable collection of temporary structures; if travellers from Europe, some may possibly have been surprised to find any architectural features at all beyond long galleries of glass and iron,

others that so much care should have been bestowed upon the making of Classical colonnades and Renaissance domes in perishable materials. Nations, as a whole, however, are still very ignorant of each other, and are better acquainted with their neighbours' foibles than with their arts.

Architecture, it may safely be said, is an art which ought to flourish in the United States; every kind of building material is in abundance, the genius of the people is constructive, and money in unlimited sums is always forthcoming for any great enterprise. A new climate, and a new people, yet starting upon their career late in the world's history—here was a combination which should have produced something fresh and beautiful with novel architectural forms, something the like of which the world had not yet seen. This, however, is not at all the architectural history of the United States. The buildings of the Colonial period are modelled upon our own "Georgian" style; those of the Revolution or early Independence era are as strictly Classical as their authors could make them; and the nineteenth century as it advanced witnessed "American" versions of the Gothic revival, would-be mediaeval churches, and Elizabethan private residences. The attempt to graft Dutch and German Renaissance details upon English house-building, and to create the picturesque at all costs, was no sooner on foot in England than it was reproduced across the Atlantic, meeting with about the same measure of success in the one country as in the other. The solitary production which is strictly and literally Transatlantic is the skyscraper, itself the result of the modern development of steel manufacture and construction, and it is difficult to say if it be a work of architecture or of engineering. But, disturbing as its contemplation may be to the nerves of men brought up amidst the traditions of Europe, one thing must be said for its "American" architect: he has endeavoured to treat it in an architectural spirit by considering its twenty storeys as mere dots on a *column*, adding a definite base and cornice. It is all that lay in his power, but it shows at least a regard for proportion and tradition.

On a fair consideration of the whole question of Transatlantic art, we are driven to the conclusion that there is no reason to look for an architectural revelation from the West; putting the twenty-storey structures aside for the moment, we find Europe reproduced in the New World, and a conservative rather than an innovating spirit at work among the architects of a nation which in other respects is so proud of its independence. So rapidly do European art movements spread in the United States that the two latest tendencies in architectural design—those with which the new



century opens—are at work as actively there as here : one absolutely rejecting all guidance from the past, flinging away tradition, looking upon a Gothic arcade and a Corinthian portico as equally useless and obsolete ; the other trying to start again upon the original road of architectural progress, basing their art upon utility and “truthfulness.” Neither of them can be said to have produced anything actually beautiful ; there is, in fact, the same wild weird fancy in the former, the same laborious consistency in the latter.

The catalogue of the Architectural Exhibition of the T-Square Club is before us as we write—a most interesting collection of modern designs, representing all schools of architectural thought in the United States, and some German work ; it well repays perusal, but it convinces us that there, as here, the various attempts to evolve or create a modern or a national style have not yet succeeded, and that a chaos of conflicting ideas and systems reigns supreme.

As so often happens, the least ambitious designs are the best, whilst the Classical orders, it would seem, can still be utilised in modern life. The Philadelphia Stock Exchange shows us a plain block of building with little of note about it save an apsidal or semicircular termination which is really of some merit. Six Corinthian columns surround the apse and form a loggia, or recessed storey ; above is a simple entablature ; then an attic and a high and graceful lantern. Sash-windows of the conventional form break the semicircular wall behind the columns. Here is the weak point as a matter of effect. An advocate of “truthfulness” would say that it served the architect right for attempting a peristylar effect and using a Classical order in a modern building ; believers in picturesque-at-any-price would describe the composition as formal and conventional ; yet the whole is undoubtedly effective, for what might have been an ugly termination to a very ordinary “block” has been saved from commonplace. The fact is that architects in the United States are confronted with exactly the same problems as those which present themselves here ; their methods of solving them are as varied as ours ; no royal road has been discovered to finality ; no national system of building suited to their wants has been discovered ; the different schools jostle and conflict ; public buildings are in many and hopelessly divergent styles.

It is the same with purely utilitarian structures. A design for a water-pumping station shows us a comparatively long and low building treated very cleverly on the lines of French architecture, with a high-pitched roof, windows covered with a segmental arch, and a little refined detail. A floor

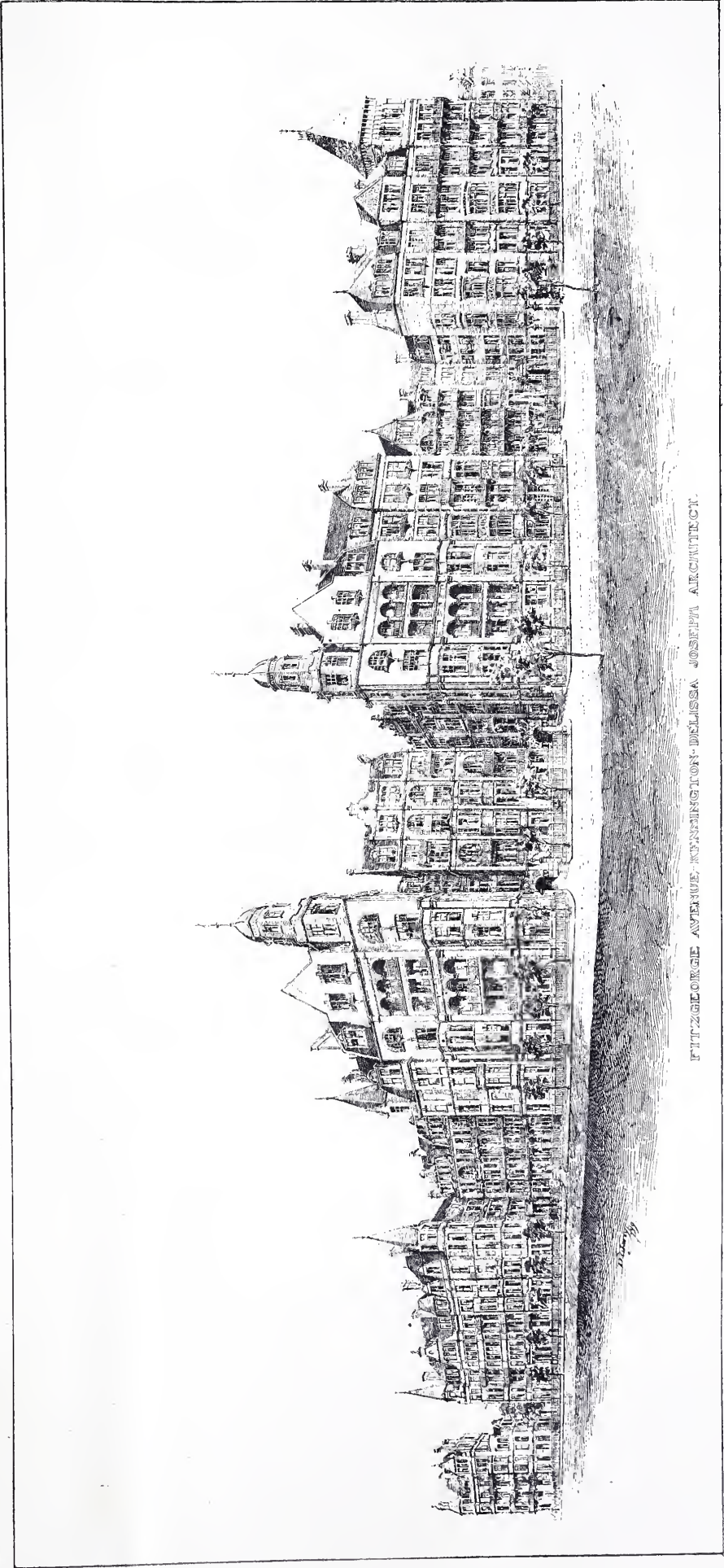
runs through the windows at half their height. This does not strike the spectator at first ; the structure might be the stables of a great French château ; the tall chimney has been placed where it would least injure the design. The result is a pleasant composition. In this case, as in the Philadelphia Stock Exchange, the style of another age and country has been used for a modern American building, and used successfully ; but there is no evidence of any discovery of a great modern style which shall mark the twentieth century, as there undoubtedly was one to mark the thirteenth—that new style which is being sought for as the alchemists sought for the elixir of life. Perhaps, like them, we shall fail in the great enterprise ; but, like them also, our experiments may incidentally lead to some discoveries of real value and permanently enrich the world of architecture.

The vast increase of wealth and the creation of a large leisured class has led to a great demand of late years for American country houses, for country clubs—a system unknown here—and for town club-houses. In the designs for private houses we find Elizabethan manors reproduced with dignified terraces and some attempt at formal gardens ; others that are evidently intended to recall the seventeenth century, with great hipped roof and symmetrical arrangement of windows. We even find country parsonages : the rectory—the word is in general use for a clergyman’s residence, though it has no legal significance—of St. John’s Church, Lower Merion, Pennsylvania, by Messrs. Field & Medary, of Philadelphia, might be in Yorkshire, with its stone-built walls, simple mullions and transoms, and low gables. Elizabethan of the most literal kind, too, is the Busch Laboratory of Chemistry in Washington University, St. Louis—a low structure whose long front may well have been suggested by Haddon Hall : the resemblance is heightened by the growth of creeping plants. All this is very pretty and charming, but it is not “American.” There are designs, too, for ball-rooms in New York, stately and sumptuous, but essentially French classic in treatment ; they cannot shake off Versailles. Why should they ? some will ask. It is difficult to answer. Versailles was built for hundreds of ladies and gentlemen in silk and satin, powder and patches, gold lace and diamonds, to disport themselves before the Grand Monarque. A modern ballroom is for the same purpose, *minus* the Great Louis.

It is strange that such a question should still be troubling us, after more than two hundred years : but at present it seems to have elicited no decisive answer.

JOHN C. PAGET.



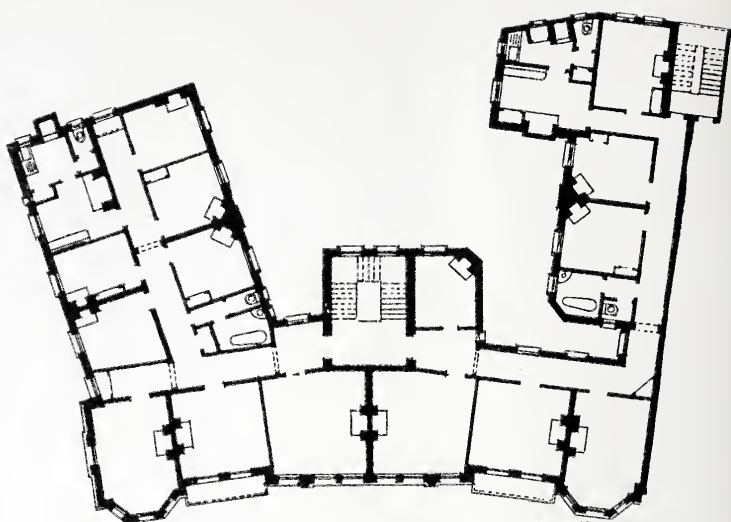


FITZGEORGE AVENUE, KENSINGTON-DELISSA JOSEPH ARCHITECT.

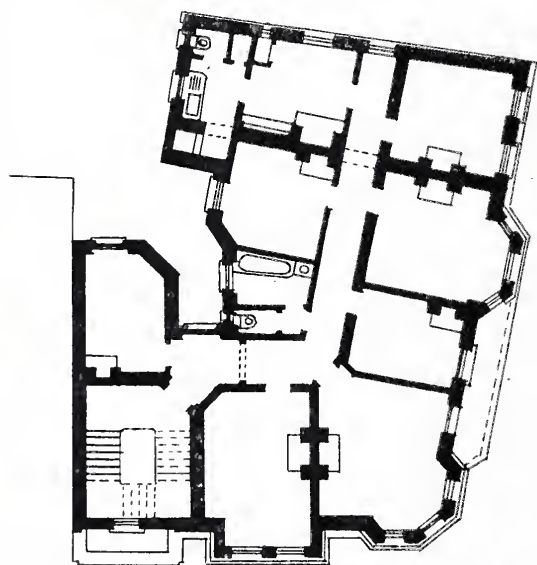


## CURRENT ARCHITECTURE.

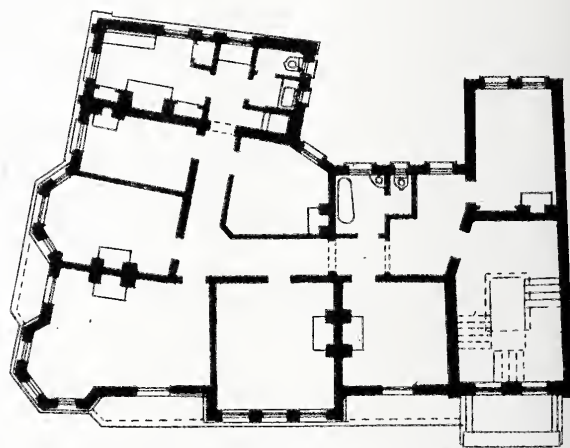
FITZGEORGE AVENUE, WEST KENSINGTON, is nearly a quarter of a mile long, and runs from Auriol Road to North End Road. It is 50 feet wide, and is, on plan, in the form of an extended S. Both sides of the street are devoted to residential flats, each block of flats being distinct in design and in plan. Most of the blocks are built around courtyards laid out as gardens; thus, at points of the thoroughfare, there is 150 feet between building and building. The irregular plan of the road materially assists the grouping of the buildings, and, although a good



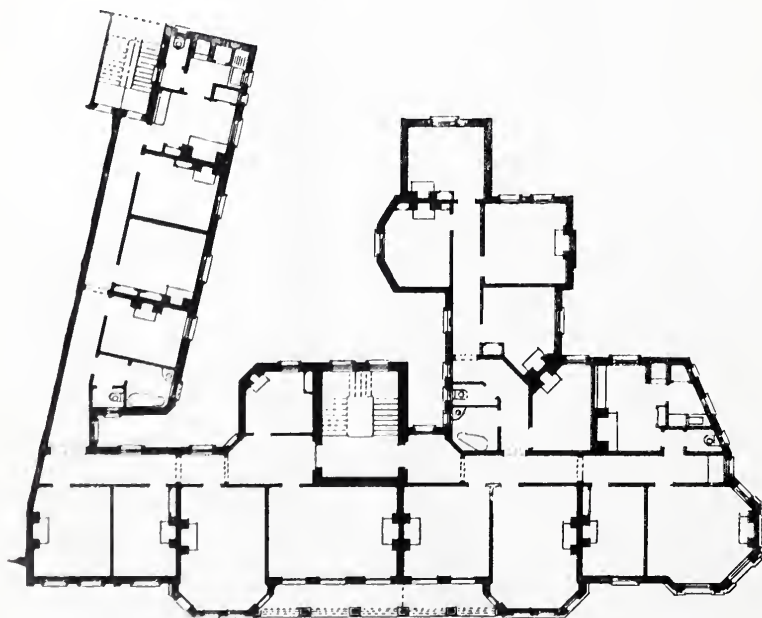
FITZGEORGE AVENUE. DELISSA JOSEPH. ARCHITECT.  
TYPE PLAN C.



FITZGEORGE AVENUE. DELISSA JOSEPH ARCHITECT.  
TYPE PLAN B.



FITZGEORGE AVENUE. DELISSA JOSEPH. ARCHITECT.  
TYPE PLAN A.

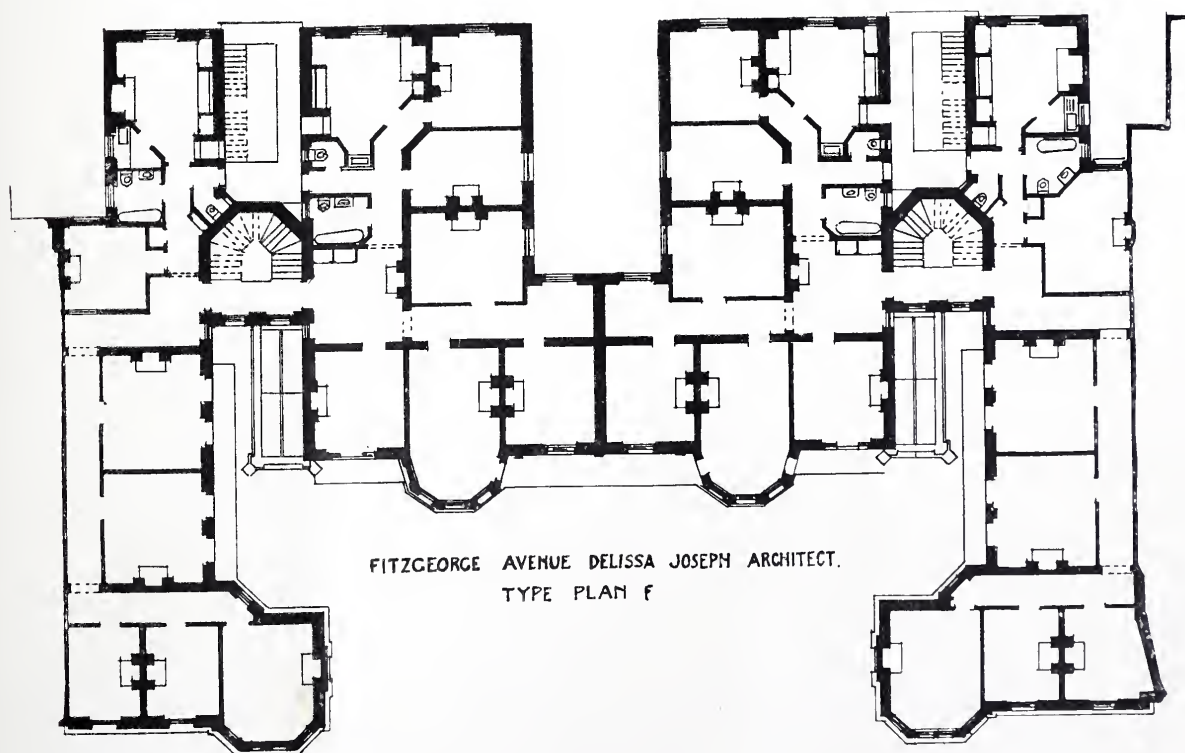
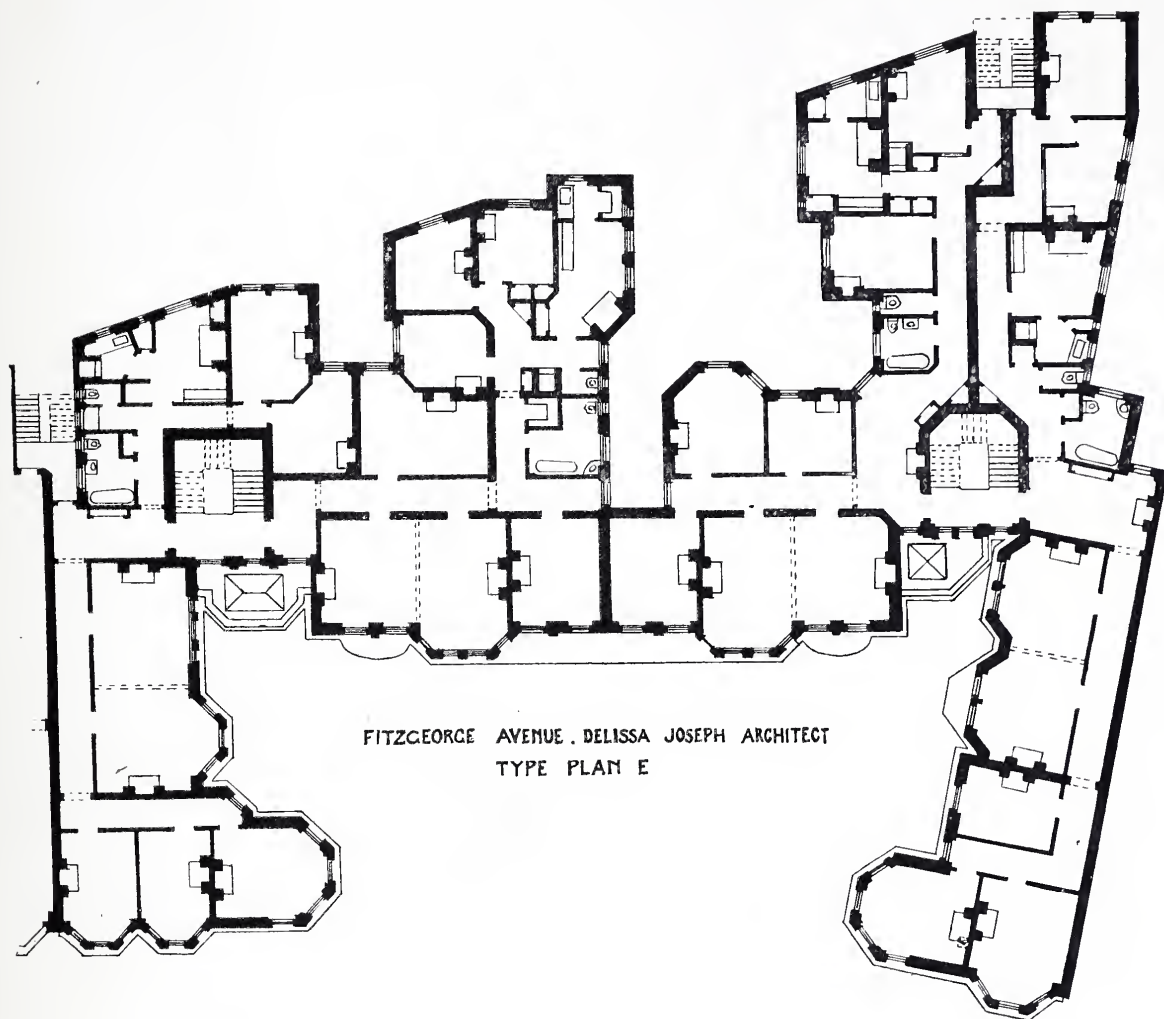


FITZGEORGE AVENUE DELISSA JOSEPH. ARCHITECT.  
TYPE PLAN D

deal of interesting stone detail has been introduced into the designs, the effects have been obtained largely by the grouping and modelling of the work, and by the treatment of the skyline. The perspective view illustrates the northern side of the street, whilst the six plans represent six different types of the buildings that have been erected. It is believed that there are only two precedents for a whole street in the metropolis having been designed by one architect, these two cases being Regent Street, designed by Nash, and the Adelphi, designed by the Brothers Adam. Fitzgeorge Avenue was formally opened by the Lord Mayor in state on January 16, when a memorial tablet was erected to record the event. Mr. H. Lovatt was the contractor.

DELISSA JOSEPH.







## SPECIAL NOTICES.

### THE ROYAL ACADEMY EXHIBITION, 1901.

THE Editor of THE ARCHITECTURAL REVIEW begs to announce that no special Academy Supplement will be issued this year. Architects who contemplate sending designs for the architectural room may consign them to the care of the Editor, who will be pleased to deliver them at Burlington House. It is understood that the Editor has the right to photograph such drawings with a view to reproducing them in the pages of this Magazine should they be accepted for exhibition. The proper entry forms and labels should in all cases be forwarded with the advices.

### THE WOMEN'S INTERNATIONAL ART CLUB.

THE Annual Exhibition of the Women's International Art Club will take place at the Grafton Galleries, Grafton Street, London, W., from March 18 to April 3, and will be open each day between the hours of 10 A.M. and 6 P.M. Those of our readers who are interested in the Art movement among women, or in the work of this excellent club, will accordingly put in an appearance.

## EXHIBITION NOTICES.

### MR. WALTER TYNDALE'S EXHIBITION.

THE private view of sixty-five water-colours by this artist, principally Italian views, at the Dowdeswell Galleries last month was attended by such a Society crush that it was almost impossible to get near the pictures; and the major portion of the visitors, principally ladies, were discussing, in by no means gentle voices, nearly every subject but the one for which they were presumably gathered together. Those paintings we managed to catch sight of attained such a general level of excellence in colouring and detail, accompanied by genuine feeling for architecture, that it would be invidious to place any one subject before the others. Mr. Tyndale is by no means less at home when depicting landscape idylls round Haslemere and Shottermill than in his more ambitious Italian scenes. We only wish we had been able to see all the paintings.

### THE RUSKIN EXHIBITION.

MR. RUSKIN was elected an Honorary Member of the Royal Society of Painters in Water-Colours in 1872, so the gallery in Pall Mall East seems the right place for the Exhibition just closed; but, large as the gallery is, of drawings which could not be shown there were enough to fill other rooms. Let us hope that we have the best, and not be too eager for more. "The evil that men do lives after them," and that the saying may be fulfilled these catch-penny popular shows are provided. When we are treated to complete editions of deceased authors, we have not only that which the writer himself would have selected, but every bit of previously discarded matter that can be recovered, and the reader, for his own pleasure, will most likely return to earlier volumes containing what the author approved and published. So it is, or may be, with artists. As an artist, assimilating, never creating—as preacher or writer,

emotionalising continually, what strikes us most in his work is its peculiarly feminine quality; we have, as we read, to digest an amazing percentage of merely hysterical matter and do as best we can what Time will do more effectually. His emblem should be a sieve, not a scythe.

That his drawings are true in all the essentials of truth there can be no doubt whatever, for Truth was his one God and worshipped as fervently as ever a deity has been; but his range, notwithstanding, was great, and when he took up his pen it was to appear as the champion of the men from whom he had learnt the most—men differing so widely as Prout, Turner, and Hunt, and later on of the pre-Raphaelites. But there was no real inconsistency here, for the end and aim are the same whether the vaguest impressions are registered or the tiniest details of a particular object, and the meeting of these extremes can be seen not only here, but in almost every exhibition of a man's life-work. It was noticed in a recent exhibition of Turner's drawings that his studies of fishes and birds were more generally admired than those which conveyed the impression that he (Turner) had made the common mistake of supposing the painter *capable de tout*, whereas the said painter, with his baggage about him and lacking the third dimension of space, is cribbed and confined to a degree of which Nature, his mistress, knows nothing. There are luminous shadows in her retreats, the *nuances* of which will never be satisfactorily rendered by super-fatted deposits of oleaginous matter on a flat surface. The artist's mental impression might be worth having if he could find relief for his feelings in words; and, comparing these with what usually happens when he essays so much upon canvas, we should be able to see how hopeless the failures are. The pity of it is that critics too often owe their few thoughts to the painters instead of maintaining their independence and making an earnest endeavour to show how brainless in its perversity is much of our modern work. Ruskin lived to abuse Mr. Whistler, but not to analyse the position of the modern impressionist as carefully as it should be.

E. R.

## CORRESPONDENCE.

*To the Editor of THE ARCHITECTURAL REVIEW.*

I HAVE to thank you very much for the kind gift of the beautiful number of THE ARCHITECTURAL REVIEW which I received some days ago. I was very glad to see that you have devoted so much of the valuable space in your REVIEW to a criticism on my book. The work is, as you may have noticed, written from a purely philosophical point of view: I feel very flattered, therefore, that it has been noticed in an artistic publication. A theory on the origins of art cannot (any more than any other general aesthetic theory) be of guidance to the artists in their work. But the theoretical investigator is more than satisfied if—as your reviewer seems to think—his conclusions can awaken some interest among the artists.

I was very glad to find that your reviewer has quoted the passage in my book in which I myself have restricted the applicability of my theses. But I may perhaps, be allowed to point out that this very passage takes away something of the force of the criticism which he has put forth against the book. When, in speaking



of the *origins* of art, I have emphasised the social element in artistic production, I have chiefly kept in view the lower stages of evolution. If on a higher degree of development an artist really is able to create without any consideration for an external public, this means only (as I have tried to show on pp. 100, 101 in my book) that he then avails himself of activities which have been developed in mankind by virtue of those enhancing and relieving effects which primitive man has enjoyed in social expression.

If you should have some opportunity of communicating this little explanation to the reviewer of my book, I hope you will at the same time kindly tell him how thankful I feel for the appreciation with which he speaks of my researches. If, as I think, my views on the relation between higher and lower forms of art have not been quite exactly represented in the review, I am, on the other hand, quite prepared to admit that this point ought to have been more enlarged upon in my book.

YRJÖ HIRN,

Professor of Aesthetic and Modern Literature,  
University of Helsinki, Finland.

## BOOK REVIEWS.

### DE ENGLISCHE BAUKUNST.

THIS is a very handsome publication, got up with a thoroughness and an excellence that we habitually look for in any work written in the German language, and the illustrations, considering the great difficulty in getting anything like a clear presentment of a building in the streets of London (the home of most of the subjects chosen), are admirable. Some subjects presumably defied the photographer to the last; the author has to rest content with a (second-hand) reproduction of Mr. Norman Shaw's "New Zealand Chambers," and the Institute of Chartered Accountants remains quite unrepresented. Other examples that one could name have probably disqualified themselves by the abstruse position in which they have been placed, and some, such as New Scotland Yard, "Cragside," Webb's Kensington Palace Gardens House, some more important examples of W. E. Nesfield's and Sedding's work, are unaccountably missing.

The writer of this monograph on the secular building of the present time in England is a Mr. Muthesius, himself an architect, and attached to the German Embassy here in London. In his review of the present state of architecture he brings to bear a weighty knowledge, both historical and practical. He weaves and flings over his subject a net so comprehensive that few names there be that it does not enmesh. Besides his appreciations of the different architects whom he enumerates, there are essays on "style," the influences both of native and foreign romance, of travel, of the national character, the new standpoint for outlook provided by the pre-Raphaelites, by the writings of John Ruskin, the teachings and practice of William Morris. The history of the Gothic Revival is well told, so far as it concerns Mr. Muthesius' matter in hand, and his observations on the tendencies of the present day, the aims of the different "schools" now in vogue, the use of new or neglected materials, are all interesting, for they come from a fresh eye and an unprejudiced judgment,

and, what is truly comforting to our national vanity and pride, his remarks on our doings are highly complimentary. Speaking generally, the whole monograph is a eulogy of modern English domestic architecture.

Mr. Muthesius—for his own purposes, and possibly because any point taken in such a review must of necessity be arbitrary—lays down the thesis that the history of modern English house architecture commences in the sixties, and that the especial parents of this architecture are Philip Webb, W. Eden Nesfield, Norman Shaw, and J. D. Sedding. The "Red House," built for Morris, is quoted as the New Avatar; but we may remember long before this that Butterfield (whose name is unmentioned in the review) was building in brick of deliberate choice and aggressive sincerity, and that probably all the four men, could we ask them, would hail Mr. Butterfield as their true father in art.

The "New Gothic" period has to be referred to, in order that it may be docketed and cleared out of the way, and Mr. Muthesius be free to apply himself to the more congenial task of criticising our Queen Anne, Dutch, and Palladian fashions, and the Gothic Revival is treated as one amongst the many. Here Mr. Muthesius (naturally, perhaps, for the fibres of these tendencies lie too deep and too ingrained to yield themselves, without unusual insight, to the alien eye) is unconsciously unfair, and his scale of merit suffers thereby. He does, it is true, say that the chief prop of modern architecture comes from the Gothic Revival, and the most striking elements of modern architecture come from that quarry; but he fails to gauge the intensity of the passion and enthusiasm of that upheaval which made its influence so fruitful. At the outset of the Gothic Revival the whole nation was roused, and there seemed a chance of fomenting into life a national architecture. Society was reforming itself, and the rise and power of the middle class is one of the great features of the last century. The great expansion of our powers, commercially and physically, was bound to bring about a new set of social relations, new adjustments, new requirements. These necessarily would show themselves in our architecture as elsewhere, and the enthusiast pioneers endeavoured to capture and direct the sprouts of the new growth. They did much. Strong in the strength of national feeling behind them, they did work that has (to some extent) a national quality. They were the dream builders of fairy palaces; they set themselves to recall the notes of Oberon's horns in Elfland; they were the guardians and exponents of the true gospel, and there was no salvation outside their walls. They marched to conquest, not as individuals, but as a phalanx that had the whole nation at their back, and it was this that has given their work such value as it possesses, and the individualist of to-day has to content himself with a success that must be only short-lived, because it is based on no more than individual personal feeling. Architecture is the expression of national feeling: it varies with every epoch, and the sporadic exceptions to the vernacular of the moment rarely touch the living architecture. As soon as there is any consensus of feeling, that feeling shows itself in brick and stone, when such are applicable. The Education Act brought about the Board schools, the new developments in science, the hospitals, asylums, and technical institutes, the general spread of learning, the public libraries. For the rest, the architecture of the present

day represents the general feeling of the present day. Our streets and the suburbs of our towns reveal our true ideals, notwithstanding our lip-protest. We are really content with them as a general result, so long as we may be able to secure what we consider beauty in private. We recognise at last that Art, as it existed in mediæval times, was an influence unconscious, saturating everybody, so that whatever he did had some grace in it. The prisoner in the dungeon, the graceless chorister at the desk, wrote their names on wall and board, and they are for us examples of decorative art. To-day our handwriting is so bad that we have to resort to the typewriter to make our correspondence legible. The "Art" that we hoped to borrow from the Middle Ages and incorporate we find now we cannot assimilate—it is a mere veneer, to be found sparsely on the ground floor of our houses, in unvalued litter in our drawing-rooms, and in our bedrooms not at all. The Art of the Middle Ages was spontaneous and communistic; the Art of the present day is self-conscious, eclectic, and individualistic. Mr. Muthesius is impressed with the position the house occupies in the architecture of to-day. Here we meet, he says, an essentially national art, the building of a house—fresh, healthy, in the best sense modern. The true note of English architecture is the house, through all its wanderings from classicism, through New Gothic, back again to the Palladian style. Home and comfort are the leading characteristics of modern English architecture. It may be so, though it is not a very exalted ideal to aim at, but an enormous mass of the English people live in contemptible dog-hutches, which they cannot pretend to be comfortable, and do not mean to make their homes. This want of permanence cuts at the root of good work: a man is not able to put his heart and brains into work that will shortly be outgrown and discarded, and if he could the purchaser would neither desire them nor give the price they were entitled to, so we are being surrounded by cheap flimsy imitations of what we suppose to be proper, and accept them as part of the necessary mechanism of the world. We are in the position of Mr. Morris in Mr. H. G. Wells' "Story of the Days to Come." "The excellent Mr. Morris was an Englishman, and he lived in the days of Queen Victoria the Good. He was a prosperous and very sensible man . . . one of those people who do everything that is right, and proper, and sensible, with inevitable regularity. . . . This Mr. Morris had a wife and children. They were the right sort of wife and the right sort and number of children, of course; nothing imaginative or highly-flighty about any of them, so far as Mr. Morris could see; they wore perfectly correct clothing, neither smart nor hygienic, nor faddy in any way, but just sensible; and they lived in a nice sensible house in the later-Victorian-sham-Queen-Anne style of architecture, with sham half-timbering of chocolate-painted plaster in the gables, Lincrusta Walton sham carved-oak panels, a terrace of terra-cotta to imitate stone, and cathedral glass in the front door." The world at large is caring about other things: it does not prefer dishonesty and insincerity, but it endures the plague and discomfort of them rather than give its mind to the actual facts of its position. It may be said that Mr. Wells' Mr. Morris' house was a tribute in itself to a higher standard in architecture, to the prevailing ideal; but, on the other hand, have not these ideals, by being themselves self-

conscious and not wholly sincere, brought about this brood of "Art" dwellings? Mr. Muthesius argues from the examples he has collected of master works, and congratulates us on our national architecture. He takes the house as the most essential sign of the (architectural) times. We would prefer to be judged by our schools, hospitals, asylums, and public buildings. Our houses embody very few clear ideas. Some progress in planning has been brought about by the modified conditions of domestic service, &c., under which we live, but, broadly speaking, each effort stands on its own basis—each architect tries to assert himself and his own individuality. And even that should not be too circumscribed and puritanical. When Sir G. G. Scott, one of the champions of Christian architecture, built the Foreign Office in a Pagan style, there was a great shock of feeling, and one might almost date the fall of New Gothic from that hour; but Mr. Norman Shaw's amazing versatility passes current as development, and is counted unto him by Mr. Muthesius as righteousness. The omission of mention of any of Burges' domestic work, such as Cardiff Castle and his house in the Melbury Road, is curious, because Burges was an artist who counted for much, and who carried Mediæval feeling farther than any other Revivalist, and whose influence is still enduring on the men of to-day. Besides the historical and technical essays, the criticism of modern architecture and architects, there is a third part, which consists of an explanation of the illustrations selected, with plans drawn to scale. While we must not allow Mr. Muthesius' admiration to unduly inflate our pride and beguile our judgment, we cannot pretend to feel sorry that we should be presented to the German nation in so favourable a light.

H. R.

"Die englische Baukunst der Gegenwart: Beispiele neuer englischer Profanbauten," von Hermann Muthesius. Portfolio I. Price of each portfolio, 30m. Price of each portfolio to subscribers for the whole work, 25m. Cosmos, Verlag für Kunst und Wissenschaft, Nürnberger-Str. 10, Leipzig.

## WORCESTER CATHEDRAL AND SEE.

THE admirable series of handbooks to the English Cathedrals, published by Messrs. G. Bell & Sons, receives another addition, "Worcester: The Cathedral and See," by Edward F. Strange.

To few of our English Cathedrals is a reliable guide more necessary than to that of Worcester, for few of them have suffered more at the hands of the restorer. During the last century so much of it has been rebuilt, refaced, or redecorated, that but little remains in its original state; and that part of the work carried out in the earlier years of the century is now beginning to take on so false an air of antiquity as may possibly be misleading to the inexperienced student or the amateur archaeologist.

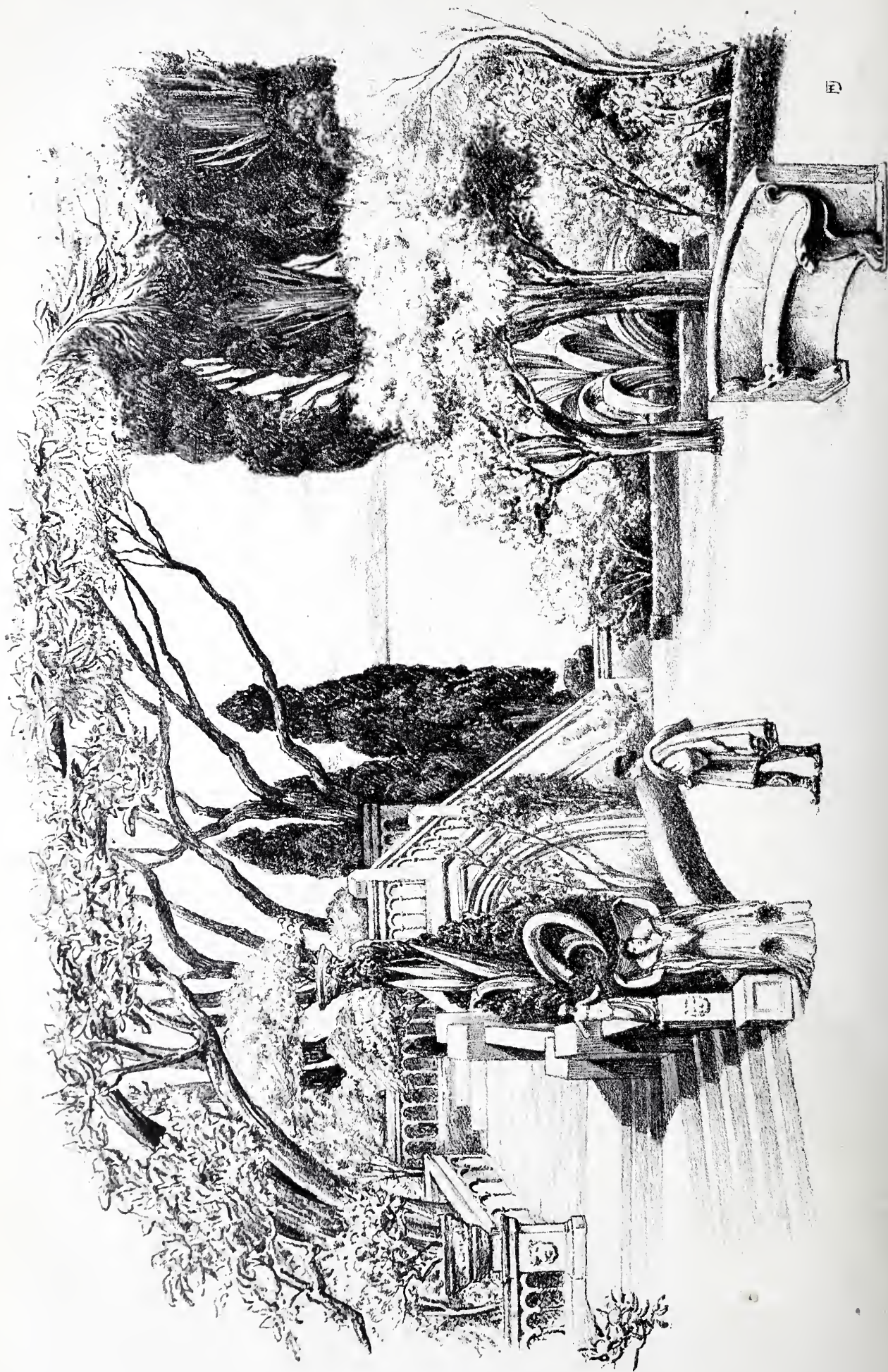
We think this little handbook is to be recommended, as giving a concise and accurate history of the building, with such account of the various features of the structure as would be found interesting and helpful.

It is a convenient little book, uniform with the other volumes of this series, and maintains the same superior standard. The illustrations are excellent. A. R. J.

"Worcester: The Cathedral and See." By Edward F. Strange. Cathedral Series. London: George Bell & Sons. 1900. 1s. 6d.







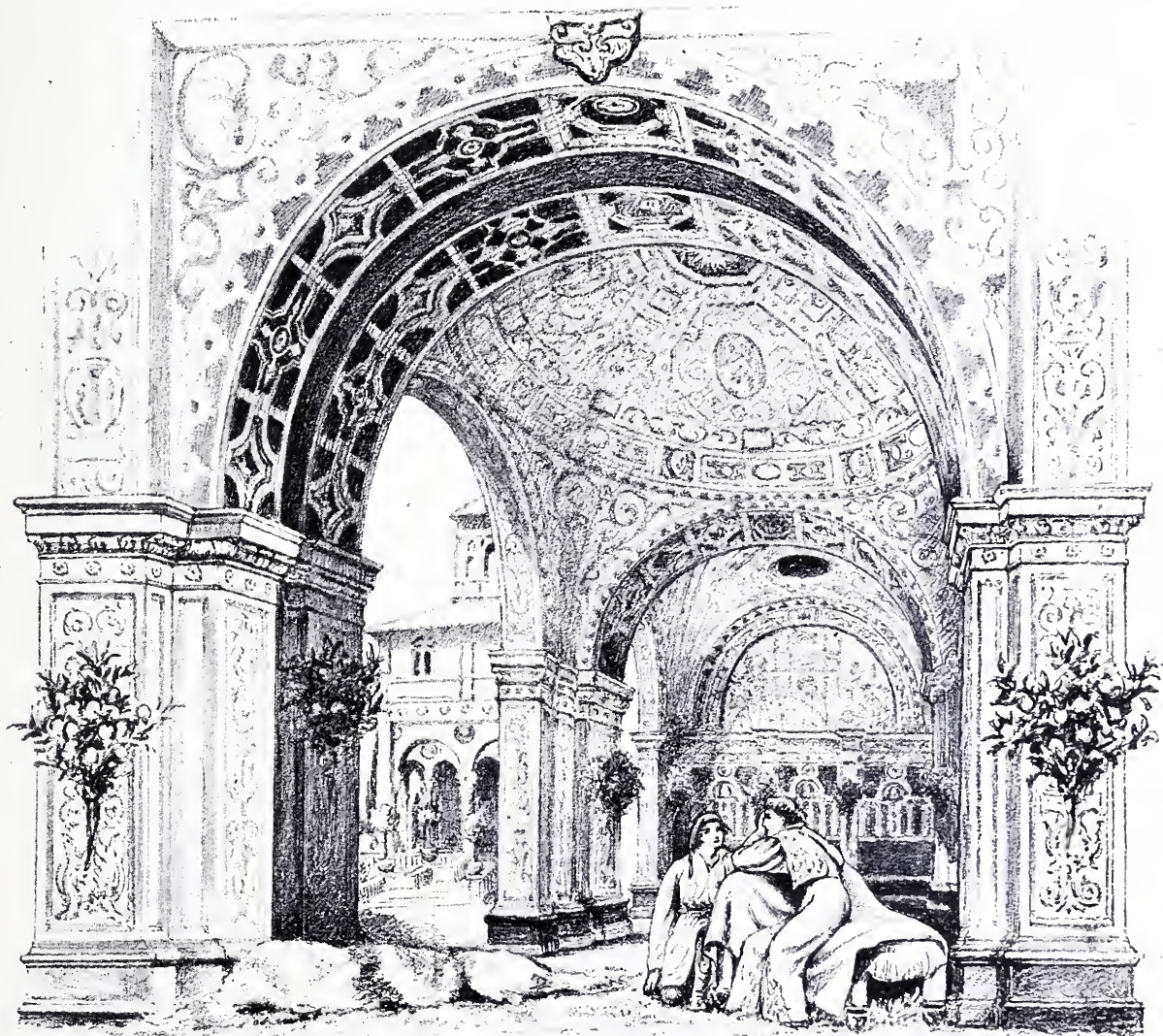
OLIVIA'S GARDEN. ACT I. SCENE 2.



**A**RT AND ARCHITECTURE ON THE STAGE: "TWELFTH NIGHT" AT HER MAJESTY'S THEATRE, LONDON: ILLUSTRATED BY F. HAMILTON JACKSON, R.B.A.

THE sub-title of this play gives such freedom in the mounting of it that criticism is, to a great extent, disarmed. For if the author, con-

think there would be little likelihood of a run of over fifty nights, with the added attraction of an elaborate souvenir. The manager of Her Majesty's is, therefore, to be congratulated on having utilised the revival of this fascinating and inconsequent story as a means of giving his audience many beautiful glimpses of other days, lands, and people, when life was somewhat more entrancing and less sordid than it is to-day. Probably in this aspect of the production lies its only educational value.



THE DUKE'S PALACE. ACT I. SCENE I.

scious of its faults as a dramatic story, sheltered himself behind the excuse of "What you will," it is no less the privilege of the manager to raise a similar defence for the scenery and costumes which he employs to illustrate it.

At the same time, it is disappointing to find a manager availing himself to the full of his rights in regard to the production. For if "Twelfth Night" stood on its merits as a dramatic story, with little embellishment from the costumier, the scene-painter, and the property-master, we

We are now so accustomed to look for this virtue in our theatres that we make no excuse for mentioning it, though it might be supposed that in a play that is merely delightful an educational element would be wholly unsuitable. There is, however, an undoubted educational value in the production, which is all the more convincing by its unobtrusiveness.

Mr. Tree has, too, made a further advance in the cause of architectural effect; and the details in this respect, if not altogether above reproach,



rank higher than in his previous productions. It is only to be regretted that they were not submitted to a competent authority for approval before being embodied in the setting, for in no case has an error been occasioned by any difficulty in presentation or necessary concession to the science of stage-craft. The character of the architecture is the early Renaissance of North Italy, with a Venetian flavour, a choice which we think the designers and painters have been wise in making. The period produced very magnificent and beautiful works, which are splendidly decorative, and the garden-construction made very effective use of architectural adjuncts.

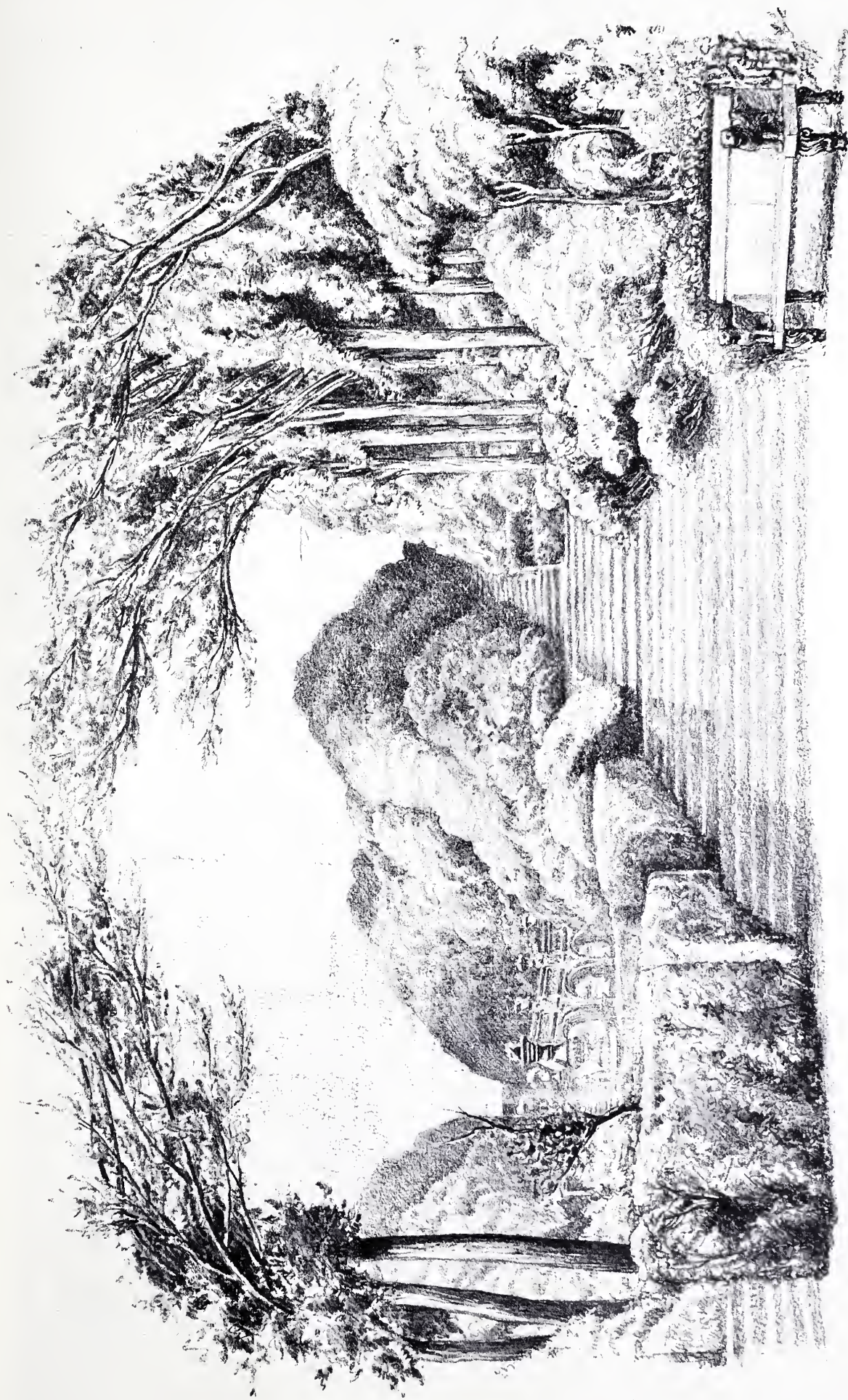
The first of the many excellent sets, and probably the most interesting to the architect, is "The Duke's Palace"—a loggia opening upon a courtyard, very sumptuous in its decoration, and with a well-known fresco reproduced in the lunette at the end of the vista. Though a very effective cloth in itself, the architecture is exceedingly mixed in style. The main conception is early Renaissance, but there are details which are Byzantine, and the mosaics of the spandrels are of the most curious design. The ornament of the external archivolt is more Assyrian than anything else, and the pretty building seen through the arches on the left, presumably the exterior of another wing of the palace, is distinctly Spanish in appearance. The mixture of mosaic, carved arabesque, and painting is also unsatisfactory to the purist, though occasion may be found here to say that the mosaic effect obtained by the use of spangles on the main arch at the front of the scene is exceedingly clever. The spangles have been placed just where the lights would naturally catch the mosaic and give a glittering effect, and the result is wonderfully illusive. The sprays of orange, with the fruit thereon, on the piers nearest the proscenium, look somewhat flat owing to the fierce light from the footlights, and artificial sprays would have given a more realistic effect. The couch upon which the Duke reclines, though entirely obscured by rich coverings, is somewhat familiar in form, and has, we think, done duty "in another place." It is, perhaps, hypercritical to judge the discrepancies in the scene too severely, since Illyria, in so far as it existed apart from the poet's dream, may very reasonably be supposed to have received considerable artistic suggestion from Venice, where diverse influences met and mingled, and solecisms might well occur in a State which was half barbarous. Just as stage elocution and vocalisation differ from natural speech and singing, so the lighting and painting, which are to be in harmony with them and assist the effect of realism, must be very different from

the lighting and painting which satisfy the eye under different conditions.

"Olivia's Garden," showing the terrace overlooking the sea, though not so effective from the floor of the house, gives one an extraordinary idea of size and space when seen from above. The back cloth is a very well painted sea, with snow-capped mountains beyond it, many of whose summits are lost in the clouds. The dark cypress trees tell strongly against it, giving great brilliancy, and effectively relieve the grove of blossoming trees in the foreground of the scene. The aloes strike one as rather finely grown, and one's recollection of southern gardens is not that they are planted in beds and taken care of, but rather that they take care of other things, being used for hedges. The varying directions of the steps give great picturesqueness to the left-hand side of the scene, in conjunction with the numerous piers between the arched balustrades, of a very ancient type, with small arches and alternate twisted pillars and small columns. It would, perhaps, have been still more impressive if the terrace had terminated with a fine solid buttressed angle, instead of the rather weakly attached balustrading, which may be supposed to mask a narrow stair, say, running down to a water-gate. On the whole, the scene is excellently planned and carried out. The one fault—or perhaps we should say, the one regret—is that Mr. Tree has not yet discovered a gravel carpet as effective as his grass carpets, which are used with such good effect in the great scene from Olivia's garden, where so much of the latter portion of the play takes place.

This scene, though less effective, perhaps, than the terrace set, is the one that appeals most to the ordinary spectator. It is most elaborate and beautiful, however, with a long flight of grassy steps ascending between flowering shrubs and larger trees to the top of the hill. Clipped box-hedges in the foreground to the left enclose a formal garden centred by a sundial. From this parterre steps rise to a bridge crossing an ornamental water, flanked by balustrading with flower vases. The surprising illusory effect is obtained by a judicious mingling of solid objects with those that are painted; and the scene is sufficiently interesting to make one happy to look at for a time without reference to the actors who people it. The final episode, in which the players dance off, might almost be a scene from the "Decameron," so delightfully do the rich and gay dresses combine with the green and flowery surroundings. The picture of the solitary clown giving a little twirl upon his pipe as the curtain falls is a most effective termination, and emphasises the importance of a part in a play which frequently leans more to farce





ED

OLIVIA'S GARDEN. ACT II. SCENE 2



than comedy. The only defect in this scene is the presence of an unruly *skyborder*, whose lower edge will not present anything but a hard line against the back-cloth sky. We have often wondered whether gauze could not be introduced on the lower edges of skyborders to minimise this effect.

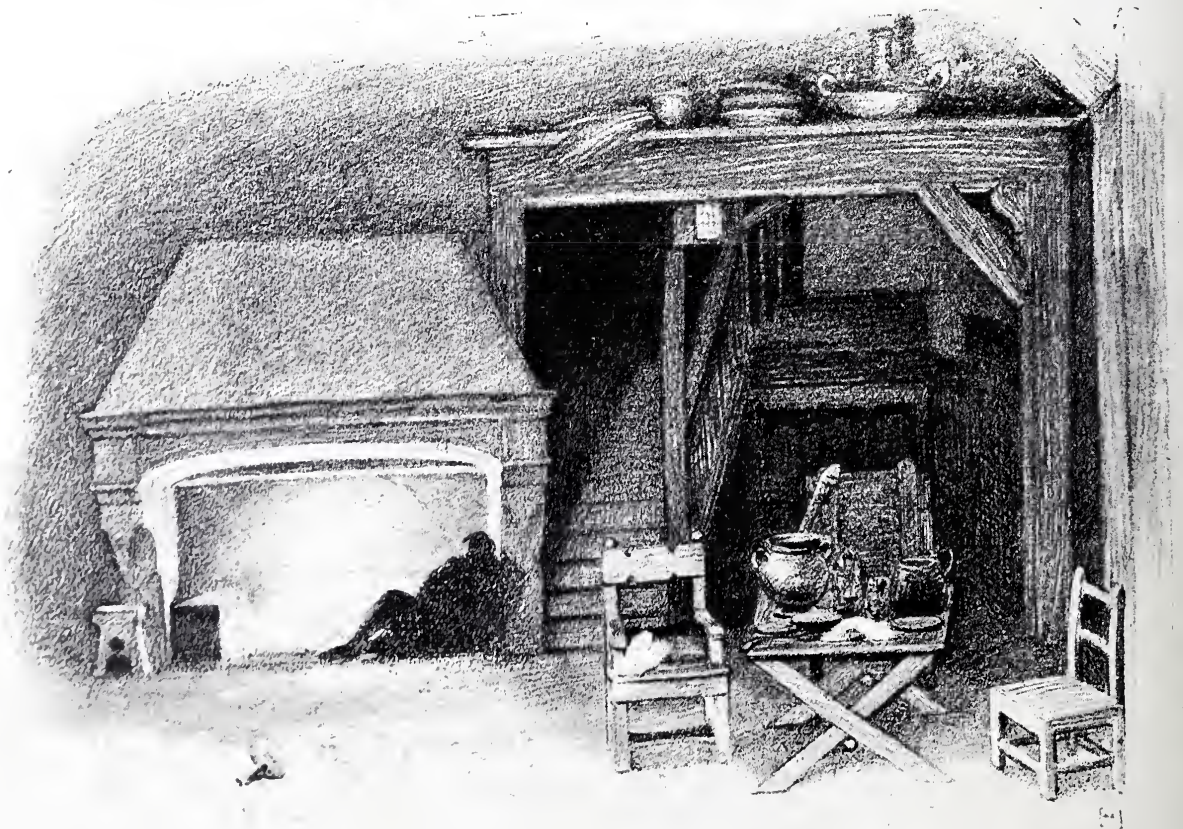
The lighting is hardly so imaginative and successful as in "Herod"; but praise must be accorded to the storm effect in the Terrace scene, and to the gloom of the kitchen when the clown crouches down by the dying fire. The costumes are as mixed as the details of the Duke's Palace, and seem to be mainly drawn from French and Spanish sources, with a considerable sprinkling of Albanian and Venetian motives, and a little English dress thrown in. The colouring is very good, the figures group well together, and the dresses look as if they had been worn, which assists the impression of realism greatly.

In summarising the educational value of the production we have again to remark on architectural defects which might easily have been obviated. We are told, however, that a stage setting does not require to be accurate if it is illusory, and with this dogma we have no dispute. The question turns on what constitutes illusion on the stage, and in these days an over-educated world demands accuracy in directions which were not contemplated when stage art first became a factor in dramatic production. To

the architect, artist, and archaeologist, anachronisms in art and architecture do not produce illusion—in point of fact, they distinctly tend to destroy it. The minds of any members of those professions are more likely to worry over the defects of the setting rather than apply themselves to a contemplation of the play.

It will, of course, be contended that the architects, artists, and archaeologists, do not by any means form the majority of the playgoers. True; but if the modern manager considers it necessary to conciliate the bulk of his patrons by the presentation of wonderful settings, he might at least consider the minority by ensuring them accuracy in the direction we have indicated. When special designers, painters, and musicians are employed by the modern manager to beautify his productions, we have a right to expect accuracy as well as illusion. It costs no more to be accurate than inaccurate; it is simply a matter of employing competent authorities. And the manager who does not get accuracy from his designers is simply not getting value for his money; in other words, he allows himself to be put off with an inferior brand of goods to those he ordered.

Mr. Tree has more nearly attained perfection than any other manager, and we therefore trust that his forthcoming setting in the autumn will exhibit the desired qualities which his past productions give us reason to hope for.



PART OF OLIVIA'S KITCHEN. ACT I. SCENE 3.



# THE LATE QUEEN'S MEMORIAL.

LONDON is not happy in its monuments. It has them, but they play only a subordinate part in the appearance of the city. The majority of them are either of doubtful value as works of art, or they are hidden away in obscure places. And there is this also to be said of them, that very rarely indeed have they been treated with any reference to their surroundings; they do not group with other structures, and many a fine opportunity of embellishing the town has thus been lost. There is no urban question in our day so little understood as this; it is intimately linked with that of the treatment of squares, circuses, and open spaces. Official indifference and popular ignorance combine to look upon monuments, and indeed all important buildings, as things that are or ought to be isolated.

The Prince Consort's vast monument, which is the only thing that approaches the general idea of the present one, can scarcely be said to stand in London properly so called. It represents the most extreme length to which the modern craze for isolation of buildings could go. The result is what might be expected: though vast, it does not look its proper size; it is gorgeous and has much fine detail in German Gothic, long friezes of sculptured figures, and four great outlying masses representing the four continents, but the beholder cannot help wondering how it came to be there, for, in truth, not many people now remember the Prince Consort's scheme for transferring all the Government offices to South Kensington—his association with the great Exhibition and the museums that followed it. The design of the monument, a vaulted Gothic canopy over an immense seated figure of gilt bronze, would have been far more effective if placed near the Houses of Parliament, and would have formed an effective part of a great Gothic picture.

And now once more the capital is confronted with an architectural problem—nothing less than the raising of a monument to Queen Victoria. The words hardly convey an adequate idea of what is required—some structure which shall commemorate the longest reign in English history, stately in design, adorned with fine details, and placed on some site which shall be historically appropriate and architecturally effective. Unfortunately, the first step taken by the committee to whom the subject has been entrusted is a false one: they have reported in favour of placing the monument in front of Buckingham Palace, at the

end of the Mall, and from this initial mistake a hundred others may flow.

It is a most unfortunate decision, mainly because it again rejects an opportunity for a Gothic monument at Westminster, the cradle of the Monarchy, the seat of Parliament, and containing the grandest group of Gothic designs in England. Here a Gothic cross and spire of open-work might have arisen over the figure of the Queen, whilst around its base might have been grouped the figures of statesmen of her reign, now scattered aimlessly, at long intervals, about Parliament Square. Detailed suggestions we need not make; they would be useless now that another site has been chosen, but we repeat a great opportunity has been lost.

The selection of the Buckingham Palace site is not improbably due to the mysterious body known as the Office of Works, or to some of the little-known officials amongst "the nameless crowd called the State." It is impossible to associate the building with the Monarchy in an historical sense, and still more so with Queen Victoria, who rarely entered it. Its plain Palladian front is not undignified, but it is negative; its drab colour is depressing, and the vast forecourt enclosed in railings is like a barrack-yard.

Columns, arches, and other prominent objects, are as little heeded in London as that of the necessary proportioning of buildings and open spaces. In the Continental capitals these points are carefully seen to. What, for instance, could be more effective than the vistas on three sides from the Place de la Concorde in Paris or the careful aligning of the new Alexander Bridge, approached between two new palaces, all leading the eye onward to the cupola of the Invalides. Similar effects abound in foreign cities.

Since the first decision concerning the site became known, other arrangements of the Committee, equally disappointing and unsatisfactory, have been made public. It is now understood that Mr. Thomas Brock, R.A., is to provide the statue of her late Majesty, which is to be the central feature of the whole memorial; and further, the architectural design is to be decided by a closed competition among five architects—Messrs. T. G. Jackson, R.A., Aston Webb, A.R.A., Ernest George, Dr. Rowand Anderson, and Sir Thomas Drew, P.R.H.A.

Both these arrangements have been made under the professional advice of Mr. William Emerson, P.R.I.B.A., and Sir E. J. Poynter, P.R.A. Presumably the Committee are of opinion that Mr. Brock is the only sculptor we have worthy of the commission, and that the other five gentlemen represent the highest architectural talent in the



United Kingdom. We say this without detracting in any way from the merits of the gentlemen themselves. That they stand in the front rank of their profession few will deny, and that they have accomplished many notable pieces of work is also a matter of common knowledge. But there are many other architects, also in the front rank of their profession, whose work equally entitles them to a place in the competition. To mention a few names at random, why were not Messrs. Beresford Pite, Leonard Stokes, W. R. Lethaby, Alfred Waterhouse and Son, and John Belcher among the competitors? Even among sculptors, although we have no surpassing genius like Rodin, the names of Messrs. Alfred Gilbert, Onslow Ford, Alfred Drury, W. Goscombe John, and G. J. Frampton, come easily to mind. Mr. Norman Shaw has, it is true, retired from practice; but the extraordinary secrecy which veils the Committee's proceedings prevents us from knowing whether he was even invited to join in the competition. Doubtless an open competition would have given the greatest satisfaction to architects generally, especially the younger men; but if this was considered impracticable we have every right to know why the architects and sculptors whose names we have given above were not invited to submit designs in the restricted competition.

It is possible, of course, that they have been invited and have refused to enter. Many architects and sculptors have an objection to competitions, and they have been anything but a success as a rule, though we think their failure is due more to the dishonesty of the bodies promoting them, and the misapplication of the principles governing them, than to any inherent fault. The President of the Royal Institute is reported to have said that the proceedings were strictly secret—"The Committee was a strong one, and it had good reasons for the course it had adopted." Why the necessity for secrecy? And what are the good reasons for the course adopted? One would imagine that the Committee were concocting a Nihilist plot rather than promoting a national memorial, to be paid for by public subscription.

As the matter stands, the arrangements stultify each other. The successful architect has no voice in the appointment of the sculptor who is to embellish his design. Mr. Brock's statue may be entirely spoilt by its architectural setting; the successful architect's conception may be equally ruined by Mr. Brock's statue. It is bitterly disappointing that after our promises of amendment in the matter of memorial art we are approaching the erection of this great national memorial in the parochial spirit which has ever distinguished the initiation of our public art. It is lamentable, it is humiliating, and it is a grave mistake.

## TUSCAN PAINTING AND SCULPTURE. BY LEHMANN J. OPPENHEIMER. PART TWO.

NICCOLA PISANO, a sculptor then about fifty or more years of age, was engaged, along with other sculptors of the Byzantine school, in carving various figures and ornaments on the Baptistery at Pisa, when some Greek sarcophagi and vases brought by the Pisan fleet from the East attracted his attention. They were by no means of the finest period of Greek art, but to Niccola, whose knowledge of sculpture was limited to the conventional carvings of his immediate predecessors, they were a revelation.

How well he studied them may be inferred from an examination of the pulpit which he carved inside the Baptistery. Greek figures reappear here in almost every panel—Phaedra in the guise of the Madonna, Dionysius as the High Priest, and many others more faintly echoed. The solemn majesty of the originals, in no way discordant with Byzantine tradition, is well preserved in Niccola's figures, and the subtle play of modelling on some of the faces, such as that of the Madonna in the Adoration, interfered with only by the Byzantine habit of drilling the corners of the eyes and mouth, is worthy of a Greek.

And yet these qualities, which constitute his chief claim to greatness, are not the ones that have gained for him the title of "Father of Italian Sculpture," for the classic element which he introduced almost disappeared in the work of his son and successors. The Greek sarcophagus and vase did more for him than reveal artistic secrets of harmony: they loosened the cords that bound him to his half-blind leaders; they sent him back once more to Nature. Mingled even with the serene cold beauty of his Madonnas' faces which approach nearest to the antique, we dimly discern a new element, destined to give fresh life to decaying art—the human spirit struggling into sight through its marble vesture; but look from the Madonna in the Presentation panel to the fellow behind her who stretches out his neck to look over her head at the infant with a vulgar curiosity foreign alike to Byzantine and Greek. He has his prototype in an old man on the sarcophagus, but a fresh spirit has been infused into him, and Niccola has gone straight to Nature for it. The traces of naturalism in the panel are perhaps slight, but in view of the development which followed they assume a special importance, for, though artistically the subordinate characters in which Niccola allowed himself most freedom are not so fine, in spite of their truth, as the more conventional Madonna or the aged Simeon, they led to the greatest results



Painting meanwhile occupied a subordinate position : even Cimabue's famous picture, painted a few years after Niccola Pisano's death—the Madonna which the Florentines, enthusiastic at the least hint of an art more adequate to their life, carried in procession to Sta. Maria Novella—shows little trace of emancipation from Byzantine tradition.

The next work of importance is another pulpit at Pistoja, carved about 1300 by Niccola Pisano's son Giovanni, who inherited little of his father's love of classic beauty, but much of his romantic tendency, which was probably strengthened by contact with some northern sculptors. For some panels of the pulpit he chose themes already represented on the one at Pisa, so that a comparison may not be out of place.

In the Adoration Giovanni has appropriated his father's design very freely, but the effect is utterly different. Both panels are overcrowded ; but Niccola has lessened the ill effect of this by skilful composition of masses, whilst his son has aggravated it by a spotty treatment of light and shade, and by introducing the incident of the wise men's dream, which weakens the real centre of interest. Somewhat of the classic element remains in the angel standing before the Virgin, but the romantic tendency, of which we discerned the



TERRA-COTTA FIGURES FROM SANTA CROCE, FLORENCE : BY DONATELLO.

germ in Niccola's work, has developed far enough to give a character to the whole panel. The foremost king, instead of kneeling in cold traditional manner, takes the crown from his head, and, hanging it on his arm, bends humbly down to kiss the foot of Jesus, whilst the Virgin seems to say, "How kind of you to do us so much honour."

Even in such small details as the arrangement of the hair naturalism has prevailed ; orderly grouped curls with centres drilled in Byzantine fashion have been displaced by loosely flowing locks, and the draperies, though not designed so well as Niccola's, hang in freer and more natural folds. In spite of his importance in the evolution of art, Giovanni Pisano as an artist falls far below his father ; his lack of skill in composition detracts greatly from the beauty of his work, and we must look to the work of his scholars—Andrea Pisano, Lorenzo Maitani, and others—on the façade of Orvieto Cathedral and the gates of the Florentine Baptistery, for a fuller union between the classic and romantic elements.

The authorship of the Orvietan sculptures is involved in considerable



MADONNA APPEARING TO S. BERNARD. A PORTION OF THE PICTURE BY FILIPPINO LIPPI IN THE BADIA, FLORENCE.



obscurity. Vasari's assertion that Giovanni Pisano carved them is now generally discredited, partly on account of their style, partly because the façade was only commenced shortly before Giovanni's death; but they evidently belong to his school.

If we compare, say, the Annunciation and Nativity at Orvieto with the earlier treatment of the same subjects at Pistoja we shall find a great advance. The sculptor had evidently studied Giovanni's panel, for the attitudes of the Virgin lifting the infant's coverlet, of the attendants preparing the bath, of S. Joseph, and of the Virgin again before the angel Gabriel, are all repeated; but the jarring, spotty light and shade has been displaced by the most lovely order. Shadows, instead of enforcing lines of no moment, are arranged to draw attention first to the most important faces, and much thought has been given to make the shapes both of lights and shadows beautiful in themselves and in their relation to one another, quite apart from the story they tell. Whether Andrea Pisano, the greatest of Giovanni's pupils, had any share in the Orvieto reliefs is not settled definitely, and I must defer consideration of the work known to be his, which would naturally follow on here, until we have glanced at the painting of the time, for painting and sculpture in Tuscany reacted on one another to such an extent that it is hardly possible to study either intelligently apart from the other.

Giotto, the pupil of Cimabue and friend of Dante, occupies the foremost place amongst the early painters, for though the Florentines saw in Cimabue's work the dawn of a revival, he belonged far more to the old school than to the new, and his fame soon waned as his pupil grew to manhood. Even before Giotto's greatest work was begun we find Dante writing—

"Once Cimabue seemed to hold full sure  
His own 'gainst all in art; now Giotto bears  
The palm, and this man's fame doth that obscure."

A series of frescoes in the upper church at Assisi, and another in the Arena Chapel at Padua, were his first great works, and show how rapidly he freed painting from Byzantine tradition. Like Giovanni Pisano, he was hampered by the want of technical knowledge, which was one of the limitations of that time. Ignorant of perspective, compelled through lack of comprehension of realistic light and shade to treat his objects very flatly, verging on the grotesque when attempting expressions of great intensity, he yet shows great artistic power in his simple, well-balanced designs, and in the natural and often exceedingly dramatic attitudes of his figures; whilst his faces, though lacking individuality, sometimes express emotion

in a most convincing way. He gave life to his pictures also by introducing little incidents that Byzantine artists would have thought too trifling and beneath the dignity of painting.

He had not advanced far enough to dispense with allegory, but the symbolism he uses is of quite a different order from the Byzantine. When the Ravenna mosaicist, in representing the Baptism of Jesus, introduced the river Jordan as a spectator in the shape of a reclining figure with reed in one hand and urn under the other, he was making use of a symbol which at one time, no doubt, had life and reason, but which to the age in which he lived had only a meaning handed down by tradition. A woman with an olive branch may have been understood to mean peace, but might just as well have signified agriculture. Symbols were dead; their meanings had become arbitrary and traditional. Giotto's symbols, on the other hand, are for the most part the living creations of his brain, and anyone by a little thought may divine their meanings. Obedience, for instance, he shows under the guise of a man bending down in humility to receive a yoke from another, who by his action teaches silence under suffering; and again, in another place, by a monk whose limbs are guided, marionette fashion, by God, in which last case even Giotto had to fall back on the traditional hand stretching out of the cloud to indicate the Almighty. Charity he represents by a woman receiving with one hand a heart from God and with the other dispensing food: Envy by a man from whose mouth a serpent protrudes and turns back to fix its fangs in himself. By symbols like these he expressed, to those who could not read, thoughts which to educated people might have been more easily, though hardly more beautifully, expressed in writing. Some of his allegories indeed he took from literature, as when he depicted the Franciscan vow of poverty in the lower church of Assisi by the Marriage of S. Francis, described by Dante in the "Paradiso," adding, however, many ideas of his own, such as the outside world stoning the unattractive bride; the man giving his cloak to a beggar and being welcomed by an angel into the heavenly ring; the balancing group, on the opposite side, of men who have closed their hearts and purses, one of them making with his thumb a vulgar gesture of contempt at the angel persuading them to join the band.

In spite of all Giotto's evident delight in expressing feeling and emotion, mediævalism had still theoretic hold of him, as we see in the expulsion of earthly love in company with the devil, also at Assisi; Chastity being shut up in a tower well walled round and guarded, a conception which led naturally to the "Decameron" and all it signifies:





"SPRING": FROM THE PICTURE BY BOTTICELLI,  
IN THE ACADEMY, FLORENCE.



for if feelings and passions which cannot be wholly suppressed are in themselves considered wrong, even under the control of reason, they will be apt when they do assert themselves to dispense with reason's aid. But whatever Giotto's beliefs were, in practice he put into his pictures whatever of human feeling his hand could express; little perhaps compared with that in the paintings of many later artists who acquired more dexterity, but revealing the struggle of a great mind with a stubborn material.

From Giotto's time onwards Tuscan art took from Byzantine only the best of what it had to bestow—simplicity of composition and delicacy of line; its rigid lifelessness was superseded, its symbolism revived.

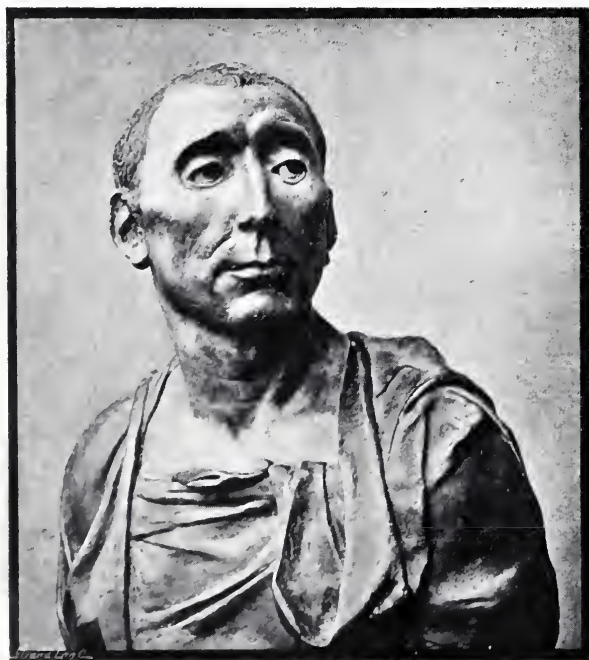
Like many of the great Italian artists, Giotto did not confine himself to painting: the Cathedral campanile, loveliest of the buildings of Florence, testifies to his skill as an architect, and according to many authorities he carved the hexagon panels round its base. Opinions upon this point are very divided, however: Andrea Pisano is credited with them by some critics, others again think he only carved them after designs by Giotto.

I should have spoken of this Andrea immediately after his master Giovanni Pisano, whose name he adopted, and before his friend Giotto, who was two or three years his junior, but the latter taught him so much in the way of composition, Giovanni's weak point, that I think best to disturb the natural sequence somewhat. While Giotto was painting his frescoes at Assisi and in S. Croce, Andrea, fresh from Giovanni Pisano's

studio, was busied in modelling the first bronze gates for the Florentine Baptistery, and in these we see the influence of his friend on the naturalism which he had learnt from his master. To Giovanni's



S. JOHN THE BAPTIST: BY DONATELLO.



NICCOLO DA UZZANO: BY DONATELLO.

earnestness he added an aesthetic harmony, a rhythm of line and grouping of masses, in order to overcome the spotty confusion of the Pistoian pulpit. Still the amplitude, the breadth of Giotto's best work is missing, and this quality we find in the Campanile reliefs, done somewhat later. There is in them a breadth and a predominance of long simple curves which recall Giotto very vividly; but whether he or Andrea Pisano did all or any part of them matters little so far as we are concerned at present, for I am attempting to trace the development of art, not of individual artists; and these reliefs round Giotto's tower, by whomsoever they may be, mark the climax of the first epoch of Tuscan sculpture. In them, as in Giotto's frescoes, we find the very distinct qualities of expression and composition united in a fuller measure than had been known since the decline of ancient art, and we have to look forward nearly a century before observing any fresh advance of importance.

None of Giotto's many scholars or immediate successors attained his eminence; his style of composition, his pure and delicate colour, they partially learnt to produce, but in the expression of human spirit through these they fell far below him.

Meanwhile, at Siena, Duccio, a contemporary of Giovanni Pisano, had independently done for





S. LAWRENCE : BY DONATELLO.

painting somewhat more than Cimabue, somewhat less than Giotto, accomplished at Florence, and in a similar way, showing clearly that the revival of art was an outcome more of the spirit of the time than the achievement of any one individual in advance of his age. Siennese naturalism, not so strong as that of Pisa or Florence, showed itself chiefly in slight delineation of character by delicate draughtsmanship in the face. Allegory, often occult in the extreme, pervaded this school even more than the Florentine, giving Mr. Ruskin an opportunity for some of his most thoughtful interpretations.

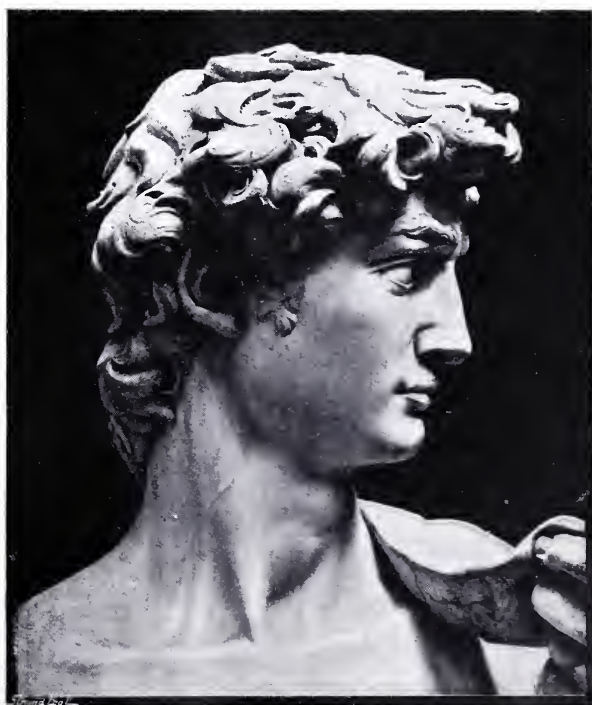
A number of important frescoes by Siennese artists still exist, most of them painted about the time of Giotto's death ; but, unfortunately, we can be certain of the authorship of hardly any of them, Vasari's traditions being almost universally discredited.

One of the most characteristic and interesting is that in the Spanish Chapel of S. Maria Novella at Florence, representing the Church militant and triumphant—interesting for its delineation of the cathedral as it was intended, a century before the dome was built ; for the reputed portraits of Cimabue, Petrarch and Laura ; for its foreshadowing of Boccaccio's courteous squires and dames, soon to tell their hundred merry tales ; and also characteristic of the Siennese school in the delicate and subtle drawing of the faces. Most of them are either in profile or direct front view, and the slight shading is of a very unrealistic, conventional kind ; but the artist, Simone Memmi, or who else he may have been, has imparted to them more individuality

of character than is to be found in the Florentine paintings of the time. He agrees with them, however, in his bird's-eye view treatment and disregard of all perspective laws, and is easily surpassed by Giotto and Andrea Pisano in his grouping, or by Giotto and Giovanni Pisano in the expression of momentary feelings.

The Triumph of Death in the Campo Santo at Pisa fittingly marks the close of the first era of Tuscan art, uniting as it does the traditions of Florence and Siena ; so much so indeed that critics cannot definitely decide to which school it belongs. It illustrates in many ways the induction to the "Decameron," where men and maidens carelessly trifle with all the sanctities of life, surrounded on every hand by death, but it is supposed to have been painted before 1348, the year in which the plague celebrated in Boccaccio's tales swept over the country. It is somewhat of a prophetic knell for art, for the second half of the fourteenth century was artistically almost a blank, all the more noteworthy by contrast with the brilliant periods both for art and literature which preceded and followed it.

In the year 1320 Giovanni Pisano in his old age and Dante in his manhood, though both near death, were still producing work for the delight of all ages ; Andrea Pisano and Giotto, Simone Memmi and Lorenzetti, were in their prime ; Petrarch and Orcagna in their youth, and Boccaccio a child of seven. Never had there been living in



HEAD OF DAVID. FROM THE STATUE BY MICHELANGELO IN THE ACADEMY, FLORENCE.



Italy at once such a brilliant group of men ; and yet, when Boccaccio died in 1375, not an artist or writer was left worthy to compare with the least of those I have just mentioned. Sacchetti in literature, Spinello Aretino in art, reach the high-water mark of that time, and not until the beginning of the fifteenth century do we meet with a revival.

The dearth of great literature at this time is comprehensible enough : Petrarch had fallen under the spell of the Latin writers of antiquity, and had infused into Boccaccio and many others who came into closer contact with him an enthusiasm for the literature of ancient Rome and a noble curiosity about that of Greece which made them think little of their own Italian novels and poems, and diverted the attention of the greatest minds for something like a century to the recovery and collation of the long-neglected classics, to the revival of the almost dead Greek language, and to translation from Greek into Latin. But in art no such distracting influence seems to have been at work, and I confess myself utterly unable to suggest any adequate cause for its decline. Of second-rate artists there was no lack, for we find



MADONNA AND CHILD TERRA-COTTA BY QUERCIA,  
IN THE SOUTH KENSINGTON MUSEUM.



DETAIL FROM THE BRONZE GATES TO THE  
BAPTISTERY, FLORENCE : BY Ghiberti.

the Florentine painters numerous enough in 1349 to form themselves into a guild, those in Siena following suit in 1355. Perhaps something analogous to the solid unostentatious work of the grammarians was being done : Giotto and Andrea Pisano had, it may be, carried the expression of character and passion as far as the limited knowledge of their times would admit, and an advance in many lower qualities may have been necessary before the higher ones could develop further. The search for a science of these lower qualities, to perfect which many an artist of the fifteenth century neglected his highest faculties, may possibly have begun during the lull between the death of Orcagna and the competition for the second gates of the Baptistery which ushered in the most brilliant period of Tuscan art.

This second period should now occupy our attention ; but I feel that I cannot do justice to the exceedingly individualised gifts of the later artists without first giving an outline, as briefly as possible, of the theory on which my estimation of the relative value of their work is based.

Any theory of art ought, in my opinion, to be on the one hand broad enough to allow us to rank as art every work of man which gives aesthetic pleasure—in other words, which seems beautiful—to anyone, however low his tastes ; and, on the other hand, not so broad as to admit of any confusion between art, science, and morality. However difficult it may be to draw firm dividing lines, if we fail to distinguish between art and other abstractions the word will, according to the measure of failure, lose its meaning for us ; while, if we fall into the opposite error of narrowing the definition, we shall find ourselves led into disagreement with generally accepted facts, which cannot



be ignored. I know of no canon or principle of art narrower than that I have given which has not been violated by one or another of the later Tuscan artists, who are nevertheless generally admitted to be amongst the greatest.

If, then, power to stir aesthetic emotion is the true sign of art, are we to gauge the greatness of the art by the intensity of the pleasure? For, if so, how are we to come to any agreement when the same works of art affect different people in inverse degrees? There are undoubtedly many who receive more aesthetic pleasure from the barrel-organ tune

What is generally called "beauty in Nature" I hold to be a partial apprehension of God, through the senses, just as Truth and Goodness are partial discernments of Him through other of our faculties; and I hold Art, Science, and Morality to be attempts of humanity (unconscious attempts as a rule) to rise to a diviner level by means of these apprehensions. No hard and fast line, however, can be drawn between them, for they are all apprehensions of the same thing by different faculties which have a habit of working, not one at a time, but all together. Still Beauty, Truth, and Goodness are



HEADS FROM A FRESCO BY FILIPPINO LIPPI, IN  
SANTA MARIA DEL CARMINE, FLORENCE.

or Christmas almanac than from the sculpture of Pheidias or a Beethoven symphony. Yet most of us believe that art may be ranked from an absolute point of view as well as from one merely relative to the individual, and my object in inserting the following theory is to suggest a basis for such an estimation. I may say at once that I am not going to attempt to prove it, any attempt being, from the nature of the case, necessarily unsatisfactory, for such a theory must form part of a philosophy which, like all others, can appeal in the last resort to deep-laid convictions alone for a foundation.

convenient abstractions, and, though their margins merge, they are typically very different—in Goodness the Will, in Truth the Intellect, in Beauty the Senses being the respective faculties most called into action. Abstractions are always unsatisfactory, but in analysis they must be made; we may, of course, find it necessary, after deciding the rank of a picture or poem as Art, to estimate its worth also as Truth and Morality, in order to arrive at its real value with regard to life; but in considering it as Art we must put aside for the time its other qualities.

One of the first questions to arise with regard



to beauty is how some things in Nature appear more beautiful than others. From my point of view there are two distinct causes, one inherent in the things themselves, the other in the beholder. As to the first, I believe God to be present throughout the whole of Nature, but I do not go so far as to say with Pope that he

"Breathes in our soul, informs our mortal part,  
As full, as perfect in a hair as heart. . . .  
To him no high, no low, no great, no small ;  
He fills, he bounds, connects, and equals all."

The theory of evolution has, I think, helped largely to dispel that idea, and has suggested that he is more fully present in some of his manifestations than in others, in motion than in matter, in life than in motion, in spirit than in life. If this be so, it follows that certain things in nature surpass others in their potentiality to produce beauty in our consciousness. A still further diversity is occasioned by the fact that though everything in nature is potentially beautiful in its degree, men differ greatly in their capacity for the apprehension of this quality. The true artist, whether poet or painter, is the man who sees more deeply than his fellows the beauty of nature, and his function is to help us to see as he does by a clearing away of obstructions as it were, by eliminating all in which he cannot trace the divine element of beauty, and so expressing nature to our eyes disengaged from what appear for the time to be accidentals. We are so constituted that the artist's limitations are a help to us ; we can see things when presented to us in abstraction by art that we would never have noticed while they were locked "in Nature's infinite book of secrecy." So far as we have gone at present, then, the greatest artist will be the one who sees most deeply and expresses most perfectly the beauty of nature in those of its forms which are potentially most beautiful. A painter, for instance, who succeeds merely in imitating the texture of an oak's roughened bark, of the collie's shiny coat, of a satin gown, is an artist of a lower order than one who equally well suggests the life of the oak tree striving to attain its typical form, thwarted by its competing neighbours and wrecked by the tempest ; who suggests equally well the living frame of the dog beneath its glossy coat—here a hard ridge of bone announcing itself below the skin, there a muscle strained in action with straightened tendons, there again a roll of flesh hanging flaccid in repose. Higher than either is the man who can seize all that is most essential in the outward expression of the spirit which has roused the dog to action, which has impelled the lady to wear a satin gown, which underlies the mere muscular

effort in the curl of a lip or the gesture of a hand ; and highest of all will the artist be who conveys to our consciousness by his art the idea of the noblest and most god-like spirit. How he conveys it matters little ; whether he is subjective like Wordsworth and expresses chiefly his own spirit, or objective like Shakespeare. Some artists, like Michelangelo, have suggested spirit very fully in both ways. In connection with the expression of life and spirit in art, some one may say that if an artist represents merely the superficial or lower aspects of "the garment of God," he will in so doing give us the ideas of the higher, which in external nature are after all only known to us through their effect on the lower ; if he sees the face he is copying only as patches of colour he must, if he copies correctly, unintentionally express also the life and spirit which shine through them. Yes, no doubt, if he could represent them correctly ; but he cannot. Man's limitations must ever prevent the representation from being anything but imperfect, and, as a rule, the artist has to concentrate his attention on a few points in order to approach success ; only the greatest have combined in any large measure the humbler aspects of beauty with the highest.

All this is still but one side of art : there is in nature another element of beauty, perhaps even more important than that which we have already considered. God is presented to us in nature not only in its various forms, but also as the unity to which all these are related, which binds together into harmony the most diverse elements, even subject and object ; and this unity or harmony in nature, the relationship felt to exist between every part and the whole, is the source of much of its beauty. The attempt to reproduce this harmony in painting is what is generally known as composition, and corresponds to style in literature, as the side of art with which I have just dealt corresponds to the matter ; only the medium of expression is different in the two arts. Symbolic sounds are the poet's, forms and colours the artist's, and as the poet weaves his sounds into rhyme or rhythm, alliteration or assonance, and the thoughts which his sounds symbolise into still more subtle harmony, so the artist (in the narrower sense of the word) attempts to reproduce the unity of nature by arrangement of his lines or masses, light and shade, colour or subject. He may learn by experiment how best to accomplish this, or he may analyse nature to discover the secrets of her harmonies, and apply the results of his analysis to reconstruct a synthesis in his own work. On this synthetic side of art we must determine the artistic merit by the measure in which unity in diversity is achieved ; other things being equal,



the greater the diversity of the elements united, and the more complete that unity is, the greater the art.

Perhaps I have not made my meaning quite clear enough: I will illustrate it by some examples of unity of line. Amongst the simplest I might point to curves, every portion of which is related to the whole according to some simple law, such as the circle, or to more beautiful ones, such

centre outwards according to definite laws of progression. Now for a moment consider the relief representing "Sculpture" from the Cathedral campanile at Florence; see how the artist has woven his lines into groups, some parallel or crossing at right angles, some radiating, some bound by more subtle sympathy; and how exquisite as ornament, quite apart from what they signify, are the lines even of the locks of hair. I do not mean



THE HOLY FAMILY: BY MICHELANGELO, UFFIZI GALLERY, FLORENCE.

as the spiral or parabola, where the law is a more complex one; or to concentric circles, or straight lines which are parallel, radiating, or intersecting at right angles. Higher as art, because uniting more conflicting elements, is the well-known Greek honeysuckle ornament, where the force governing every ray differs in strength and direction from that of the adjoining ones, but where at the same time the strength and direction vary from the

to say that Giotto was necessarily conscious of all that is implied in the beauty of line in his work; I believe myself that, as a rule, he instinctively made his lines harmonious without stopping to think why they were so. Linear composition is, of course, only one of many ways in which the artist may produce harmony, but the same principles of criticism hold good for light and shade, colour, subject, or any other quality in his work; the



greatest art is that in which (other things being equal) the most divergent elements are harmonised.

Looking now at this theory as a whole, I think its advantages as a basis for criticism are that, while allowing that to be art which can give anyone, however low his taste, aesthetic emotion, admitting the most realistic picture although it may have no sort of unity about it, equally admitting the harmonious design although it may have no resemblance to anything in nature, it at the same time does not give all men an equal right to estimate the rank of art on the basis of their individual tastes. That which to one man is the greatest, expressing to him those forms of nature that to him seem most beautiful, and the unity underlying elements that in nature appear most conflicting, is to another no art at all, because the artist may not have made either the beauty of the elements or of their unity sufficiently clear for his narrower capacity to apprehend; while to yet another, from his deeper insight into nature, the same picture might appear childlike, conventional, abstract. But these three types of men could not all with equal authority criticise the art as good or bad; the last must have passed the stage of the other two, and, whilst seeing all the beauties that the first could apprehend, he has reached a point beyond, nearer to the absolute, from which his faculties are capable of appreciating higher forms of nature and unity binding together more diverse elements.

(To be continued.)

## MUD PIES AND OTHER MATTERS.

THERE has been no uncertain indication during the last ten years of a growing condescension on the part of the British Public to acquiesce in the claims of architecture to be considered an active medium for expression of taste. This seems a small grace, certainly, but it will be regarded precious in the light of a public apathy of long standing. This apathy seems to date from about the year 1842, when the *Architectural Record* ceased to exist. This publication, which was an illustrated monthly octavo magazine, appears to have arisen on the crest of the passing enthusiasm and curiosity which attended the notoriety won by the work of the early Revivalist; and not even the articles on "Poetry in Architecture" from the pen of an Oxford undergraduate, who wrote under the motto "Kata Phusin," could keep the magazine afloat when the tide turned and the flood of public indifference rolled back over the world of architectural enterprise. It is only in recent years that popular attention has been led by the exploiting

of kindred arts to regard architecture with any other sentiment than a fatuous, gasping, veneration for what is old and mouldering. This must have been brought to the minds of many persons who chanced on the October issue of a publication which holds an envied distinction for being the most popular among a large group of monthly magazines whose aim and triumphant attainment is—popularity. Among the articles which the experienced Editor had culled as having this quality of popularity in higher degree than any others obtainable were two which assumed to be in affinity with the subject of architecture. The first of these articles indicated that the public has grown to have a curiosity to learn the opinions of certain gentlemen conspicuous in the profession of architecture. This is auspicious. The public desires to know the opinion of the architect on matters of his personal taste in architecture; and it does not need an astute observer to foretell a day not far distant when the architect will receive full recognition at the hands of the public—when beside the portrait of the favoured man will be printed and set forth in the language of preciousness and delight the vital circumstances of his bath and his breakfast-table, his delight in his puppy and his fernery, the charm of his wall-paper and his wife, his pride in his baby and the patent incinerator attachment to his kitchen range. This thing it is which will mark the full tide of a material appreciation of architecture. It is our country's greatest homage to us when it will invite us to say, and hear our telling, how long we boil our eggs. In these years of grace appreciation of a worker—and in especial of the artist among workers—is signalled not by any patience or condescension of the great public to understand what it is he is striving to express, but by a fervid ambition to learn authentically in his own words how he likes an egg boiled. It will, therefore, be realised that the publication of the article in question gives good hope of a full public appreciation of architecture in the near future, and it does justice to the architects who on this occasion submitted to the probing of their artistic consciences that they did so with a prodigious solemn dignity. They seemed fully to realise the portentous historical occasion. It is to be noted that these gentlemen have no more unanimity on the question of what is the highest attainment of architecture than we shall expect them to exhibit when they come in course of a year or two to express their opinion on eggs.

The second article indicates that the public is expanding. It is emerging from the mist of archaeological veneration wherein "How old?" is the beginning of all knowledge, and makes pro-



mise of thrusting forth into the province of architectural speculations. The Greater Public has long been content in its incursions into architecture to gape wonderstricken, at sixpence a head, in the train of a cicerone chanting dates and personalities over tombs and chantries, and has by this acquired a sympathy, we are to believe, with the sentiment of creating time-honoured relics, much as a market gardener might acquire a passion for making wax fruit. The writer of the article referred to indicates in this a matter of which I for one have lived in happy ignorance—namely, that ruins are extensively built as adjuncts to modern mansions. He describes these erections as “things of beauty, fascinating in conception, and picturesque adjuncts to the best work of the artist in scenery” (whatever that may be), and he speaks of the authors of these works as “Architects.” The attitude of a public lapped in adulation of the sentiment attaching to what is old, and merely because it is old, which can extend that sentiment to a thing because it is pretending to be old, is hard to grasp or to fathom. It seems to have some affinity to that curious illusive condition of sentiment in some old ladies, who seek to advertise an unusual affection for their little dog by having him stuffed. As for the inconceivable author of the article who writes in brisk enjoyment of a “home-made abbey of magnificent proportions,” and tells us cheerfully of weather-beaten clinker-built castles and mouldering cloisters of lath and plaster, he exactly finds a parallel in the child who makes mud pies. His imagination dwells on the real thing, and his reverence is so deficient that he must fall to it to make an imitation with what rude materials are to hand—and very horrid the imitation is. But the writer in question transcends all the experimental follies of childhood, for, having made his mud pies, he proceeds to *eat them*. Thus he speaks quite seriously of his ruined abbeys and other abortions devised of bricks and concreted rubbish (whose charm is represented to be enhanced because built “only with the assistance of an ordinary labourer”), as “choice antiquarian relics,” and falls to an ecstasy in picturing “the cloisters peopled with weird forms in cassock and cowl, the periodical assaults of wicked barons and gilded knights,” &c. It is hard to forgive a writer who with the unlucky publicity of an enormous circulation has used the occasion to cast seeds of such deplorable derogation from any right appreciation of an art which is sorely ill-esteemed; but his excursion is too ludicrous—too ingeniously funny—to awake criticism, and his is the due of gratitude of one who has given his fellows a hearty laugh.

BULKELEY CRESWELL

## TWO DRAWINGS OF ANCIENT SILVERSMITHS' WORK.

THESE belated drawings refer to the article on the exhibition at the Burlington Fine Arts Club which appeared last month. Permission for their publication did not reach us in time for them to be then included.

Several interesting objects have been added since the exhibition opened. In especial an



“PHIALE,” OR LIBATION BOWL. THE PROPERTY OF MR. CECIL SMITH.

*ampulla* placed in Case L may be noted, which came from the Magniac collection—a tower-like vessel with a peaked conical top and little buttresses running up its sides, intended to hold the oil for extreme unction, as is evidenced by the provision at the sides for attaching cords or chains. Another beautiful object which also came from the Magniac collection is a small reliquary in the form



“CANTHAROS”: GRAECO-ROMAN. THE PROPERTY OF MR. J. E. TAYLOR.

of a tabernacle with spire-like covering mounted on a short stem with knop and decorated with little crockets. These are both French work of late fourteenth or early fifteenth century. In Case J is a fine octagonal salt with delicately engraved designs by Etienne Delaune, and several cups have also been added, not all of which appear to be of the date ascribed to them by their owners.

F. H. J.



THE CATHEDRAL CHURCH OF WORCESTER: AN APPRECIATION. BY EDWARD F. STRANGE.

THE City of Worcester can hardly be said to possess one of the greatest cathedrals of England. Its mother church has not the architectural interest of that of Canterbury or Ely, for example, nor the pride of place of Durham or Lincoln. But it does demand a certain not unimportant position in the history of British ecclesiastical architecture; and the object of the present essay is to indicate a few points in its history and fabric to which the attention of the student may not without profit be directed.

finished, but with little confidence, so deeply has the craze for some new thing entered into the hearts of those responsible for its care. At first sight there must arise an inclination on the part of any lover of the beauty of honest old work to condemn the result utterly and without reservation; but this too hasty generalisation must not be persisted in. In the first place, the bare needs of preserving the fabric from ruin demanded the renewing of the whole of the exterior ashlar, and the repair or rearrangement of most of the buttresses, as well as an enormous amount of re-pointing and re-edification generally of interior details. The question then arose whether existing forms were to be rigidly adhered to. It is usually assumed that these were the remains of the old



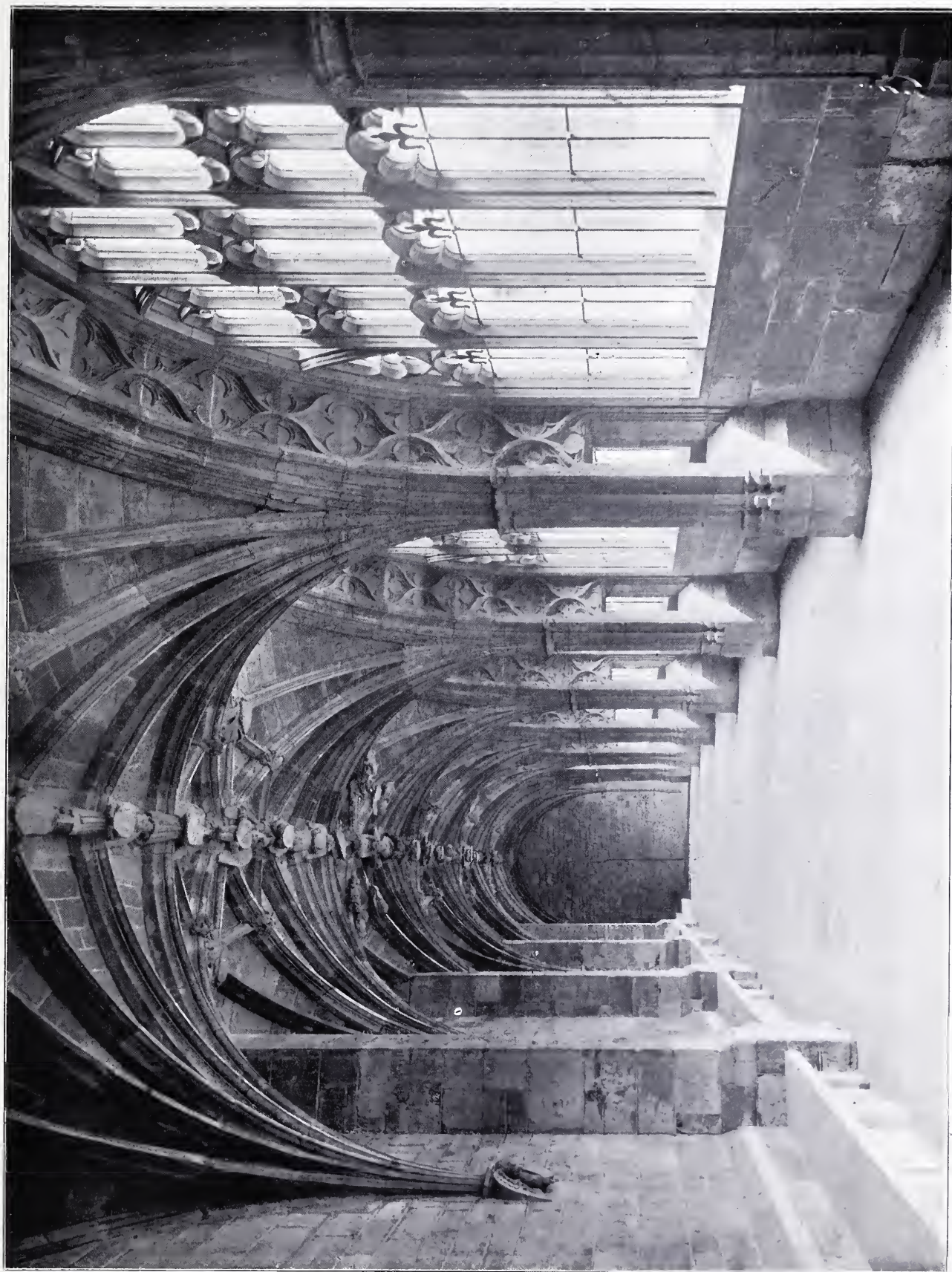
WORCESTER CATHEDRAL: GENERAL VIEW FROM THE RIVER.

*Photo: The Photochrom Co.*

The present edifice can only be described as a structure of Norman, Early English, and Perpendicular work with a nineteenth century veneer. There is hardly a spot which has not felt the touch of the restorer—for good or evil; hardly a window in the whole fabric which has any claims to antiquity apart from its design; hardly a stone in the exterior surface which has not been worked more or less within the last fifty years. The great restoration which has given the cathedral its present appearance was begun by Perkins in 1857, and continued by Sir Gilbert Scott, who assumed actual control of the operations about the year 1864. One may express a hope that it is now

Early English or Perpendicular work; but, as a matter of fact, this was not the case. During the end of the seventeenth and throughout the eighteenth centuries work was continually in progress on a very considerable scale; and in this period were built the spires on the angles of the presbytery, transepts, and nave, the alteration of which has been so much deplored by some critics, the great west and east, and almost the whole of the other windows, the north end of the nave transept, and numberless other details. These were mainly a coarse, misunderstood version of Perpendicular work, and had not the claim to preservation that would have been due to them if





WORCESTER CATHEDRAL: THE CLOISTERS

*Photo: The Photochrom Co.*



they had really represented even the art of the architects of the time. On the whole we must admit the return to, as a rule, Early English forms to have been justifiable, and to have been carried out with a great deal of judgment and moderation. Perhaps the worst piece of modern work of this nature in the whole cathedral is the west door, which is both inharmonious with its immediate surroundings and ineffably weak in design and execution.

Of the interior decoration of the cathedral there is little to say. The stained glass, with the exception of a few fragments in the south transept of the nave, is entirely modern, and generally without distinction: perhaps the best of it may be said to be the five upper and the central lower lights of the west window by Hardman; and the worst a window near by, in the south aisle of the Lady Chapel, and another in the south transept of the nave. The modern painted decoration of the roof of the choir, &c., is weak and unworthy; the reredos is an ornate composition of marbles, malachite, agates, lapis lazuli, and other coloured stones worked into a body of alabaster, and has nothing in common with the stern but beautiful simplicity of the Early English choir and Lady Chapel; while the Chantry of Prince Arthur hard by, one of the purest and most exquisite examples of Early Tudor decoration in the kingdom, is a standing rebuke to it. The choir pulpit—of Jacobean

Gothic—is interesting and not without dignity; but the objections to the reredos have equal force in principle to the elaborate pulpit in the nave and the new font and cover. The choir screen, of oak, iron, and agates, is not badly proportioned, but its imitative modernity is almost painful. Yet these things, however they may temporarily vex or worry the student, are but of small moment in comparison with the real beauties of the building. The first of these, both in antiquity and merit, is the crypt, which is one of the most valuable examples of buildings of this nature in existence. It was erected by Saint Wulstan in 1084, and is thus the second in date of the four apsidal crypts still remaining in this country—the others being at Winchester (1079), Gloucester (1089), and Canterbury (1096). In plan it has a main central division, divided into four walks by three rows of pillars, and bounded by an outer aisle of two rows. On either side it was flanked by chapels, of which the southern alone is now accessible; and at its eastern termination we have reason to believe it possessed three projecting apsidal chapels. The whole of the eastern end is now blocked up. The width of the central division is less than that of either of the other three examples named; but the beauty of the proportions of the columns and the arch of the vaulting gives to the whole a far superior effect of lightness and grace.



WORCESTER CATHEDRAL: THE STONE SCREEN.

*Photo: The Photochrom Co.*



The Chapter House of Worcester also takes a high place among the typical examples of its kind. It was originally Norman work of the eleventh century—a circular building with a groined roof of ten compartments resting on a central column. In the early part of the fifteenth century, however, the walls had suffered so much from the outward thrust of the vault as to become dangerous, and the whole of the upper part is now of Perpendicular work, supported, however, by the Norman shaft. The lower portion in the interior still displays a useful and interesting example of the Norman use of colour. It consists of a series of slightly hollowed niches, in grey, blue, and yellow stone in alternate courses, resting on a substructure of rough red masonry. Similar and other decorative uses of coloured stone are to be found also in the western bays of the nave, and elsewhere in the Romanesque remains of the Cathedral.

The three western bays of the nave, just mentioned, afford, perhaps, the most interesting architectural problem to be found at Worcester. They are indubitably of late Norman work, as is seen both by the masonry, the decorative detail of the triforium, and the treatment of the pier shaft. This latter presents a rare and curious feature, being sub-divided into five orders, corresponding with the transverse, two diagonal and two wall-ribs of the vaulting. The usual practice of the Norman architects was to run a single engaged shaft from the ground to the spring of the vault; later, this was divided into three. The eastern pier shaft at Worcester gives an example of this with the division at the triforium stage. But the main interest of this work lies in the appearance so early of the pointed arch. Professor Willis had, indeed, attributed this portion of the nave to the latter quarter of the twelfth century. But Mr. Edward S. Prior, in his "*History of Gothic Art in England*," shows that there are good reasons for dating it earlier; and his opinion, that the work of these bays, being undoubtedly earlier than the remains in the tran-

sept of the Norman tower which fell in 1175, and also than the early Gothic of the same period of Ely, Canterbury, Wells, Llanthony, and Christ Church, Dublin, may be ascribed to about the year 1160, will probably be accepted without demur; a conclusion which gives Worcester a very important place in the history of English Gothic architecture. The western bay of the south aisle of the nave, which belongs to the same period, also shows in its vaulting a very early example of Gothic construction, the vault being supported, not only by the usual diagonal and transverse ribs, but having a wall-rib brought down to the ground. The nave of Worcester affords, in addition, one of the earliest examples of the Perpendicular style, the seven eastern bays of its south side and a portion of the two on the north having been erected probably between 1350 and 1377, the latter being the date of the vaulting. An interesting detail of the construction of the latter is also worth



WORCESTER CATHEDRAL : THE NAVE.

*Photo: The Photochrom Co.*



reference. The wall on the north side of the nave, which is chiefly in the Decorated style, had a springing-block to carry the usual five ribs, viz. the transverse, with a wall rib and diagonal rib on either side of it. But the builder of the south wall designed his vaulting with an intermediate rib between the wall and diagonal ribs on either side, making seven in all. To carry this out the extra rib on the north was brought down very nearly to the base, and then divided between the other two ribs, on a kind of small arch, instead of being continued right down to the abacus. The weight of the tower is distributed between the first and second piers from the west by means of a great

than those of the choir; while its severies are about the same less in breadth, thus producing in a greater degree that appearance of grace and loftiness which is one of the characteristics of Gothic architecture at its best. In both choir and Lady Chapel the use of pillars of black marble gives a fine effect of colour; the brass rings which bind them were placed there by Bishop Giffard in the last half of the thirteenth century, and have a decorative rather than a constructional value. The sculptured heads of the great piers are good without being specially remarkable; and the same may be said for other work of this kind in the nave.

But other sculpture in the Lady Chapel and



WORCESTER CATHEDRAL : THE LADY CHAPEL.

*Photo : The Photochrom Co.*

buttress running athwart the triforium to the head of the latter.

The choir and Lady Chapel are together as nearly as possible equal in length to the nave. The pavement of the former is on a considerably higher level than that of the latter and of the Lady Chapel; and so the choir compares from within somewhat unfavourably in dignity with both the other divisions. From without this is hardly noticeable, the differences in triforium and clerestory level being the same in one case, and in the other (the nave) only slight. The Lady Chapel has a great beauty in this respect. Its piers are three and a half feet more in height

eastern transepts is of greater importance. Throughout the whole extent of these runs a wall arcade of trefoil-headed arches of three mouldings, resting on slender Early English shafts, each spandrel being filled with fine and characteristic carvings. These must take rank with the best sculpture of the Early English school; for, though many have been, necessarily, restored, enough of the old work remains to show their surpassing excellence. Worcester also possesses a fine set of thirty-seven miserere seats of the fourteenth century, which are by no means as well known as they deserve.

Of monumental sculpture Worcester possesses



some fair examples, if but few of the highest artistic or historical merit. Chief among the latter must be placed the effigy of King John, which was formerly the cover of the stone coffin in which his remains were deposited, but now surmounts an altar tomb of sixteenth century work in the choir. This is the earliest royal effigy in England, and is an excellent specimen of thirteenth century work. The only other royal tomb in the cathedral is that of Prince Arthur, the eldest son of King Henry VII., who died in 1502. It stands in the centre of a chantry, on the south side of the choir, which is probably one of the purest and best specimens of early Tudor decoration in the kingdom; and, to architects, should constitute one of the chief attractions of the edifice. Among other monuments worth asking for are the fine effigies in the Lady Chapel attributed to Bishops William de Blois and Walter de Cantelupe; those in full armour of—perhaps—Sir James de Beauchamp and Sir William Harcourt, and two very beautiful female figures. The Lady Chapel also contains a monument to the memory of Anne, (second) wife of Isaak Walton, with an epitaph written by himself; and in its northern transept is a full-length figure by Chantrey in memory of Charlotte Elizabeth, wife of the Rev. W. Digby—a painfully inharmonious and unsuitable piece of work, religiously admired by nearly all visitors. In the nave are a good altar tomb to a Beauchamp of the fifteenth century; two heavily canopied monuments of the seventeenth century to Dean Eedes and Bishop Thornborough; a memorial of Bishop Hough (1743) by Roubiliac; and a monument to Bishop Johnson (1776) by Robert Adam, with a bust by Nollekens. In the north aisle of the nave is one of the few “Jesus Chapels” now remaining. It is of early fourteenth century work, and was defaced and its altar destroyed by Bishop Barlow in 1550. During the last two years, however, an elaborate restoration at the expense of the Hon. Percy Allsopp has been in progress; and the chapel is now enclosed by a good stone screen in the Perpendicular style, surmounted by a rood, and fitted with an elaborate retable of five *volets* in wood, both executed by Messrs. Martyn, of Cheltenham, from designs by A. W. Briggs, F.R.I.B.A.

But the Cathedral Church of Worcester has attractions other than those of mere detail. It is finely placed on the eastern bank of the Severn, and looks out over the pleasant meadow-lands thereof for many a mile. Its plain but well-proportioned mass dominates the whole city in a striking and unmistakable manner; and the handsome tower gains not a little by contrast with

the sharp spire of St. Andrew's Church hard by. From its summit a small cannon was used with effect during the siege of 1646; and it served as a point of observation for Charles during the earlier stages of the fatal battle in 1651. Indeed, for the last thousand years, the history of the place has been indissolubly mingled with that of the Cathedral. None but citizens of Worcester can realise the store set by the “Faithful City” on its mother church; and in spite of modern mistakes and ancient misusage, no one can truly say that they are not fully justified therein.

## THE WORKMEN AND THE DWELLINGS OF THE JEWS.

### IV.

The horses neigh, the camels groan, the torches gleam, the cressets  
flare;  
The town of canvas falls, and man with din and dint invadeth air;

### V.

The Golden Gates swing right and left; up springs the sun with  
flamy brow;  
The dew-cloud melts in gush of light; brown Earth is bathed in  
morning-glow.

### VI.

Slowly they wind athwart the wild, and while young Day his  
anthem swells,  
Sad falls upon my yearning ear the tinkling of the camel-bells.  
*From the “Kasidah” of Sir Richard Burton.*

THESE three couplets from Burton's “Kasidah” give a true and beautiful picture of the nomadic nature of the Jews of the Old Testament. They wandered from place to place, followed by their flocks of sheep, their heads of oxen, camels, and she-asses, together with many maid-servants and men-servants. The signal for a stop was given by the blast of two silver trumpets; when they encamped it was near welling springs and under swaying palms. Such a place was Elim, “where there were twelve wells of water and three score and ten palm trees.”\* Then there was unloading to be done, the dwellings to be raised, and for a time the air was filled with the sound of myriad mallets driving in the tent-pegs. Later the braziers were fixed, and while the shadows of night quickly fell, drawing her sable curtains around the camp, a hymn of thanksgiving arose and mingled with the cry of beast and bird out upon the plain. When they moved it was at the break of the morning; the tent-pins were lifted, the canvas came to the ground, the donkeys and camels untethered and loaded, and presently, amid the barking of dogs and the tinkling of the camel bells, the caravans and waggons set out to their next resting-place. Their life was one of continual change; no

\* Exodus xv. 27.



sooner was the city uplifted than it fell, the few signs of life left being blown hither and thither, or covered with the sand, leaving not a trace behind. They appeared one moment to vanish in the next, like the enchanted cities of the Arabian Nights.

Reference is frequently made in the Old Testament to the dwellings of the Jews: "He shall dwell in booths seven days; all that are Israelites born shall dwell in booths."\* When Balaam lifted up his eyes in the wilderness he saw stretching away in front of him the tents of Israel ranged according to their tribes.

The Tabernacle of the Lord was placed in the middle of the encampment, and corresponded to the holy ground or the chieftain's tent among savage tribes; the tents of the priests surrounded the Tabernacle, and those of the people were arranged beyond. On the outskirts the beasts of burden fed, tethered to the pegs of the tents. The first direct mention of the Tabernacle, Sacred Tent, or God's Dwelling, occurs in Genesis: Jacob, who had been sent by his father to choose for a wife one of the daughters of Laban, tarried a night on his journey, and took the stones of the place where he sojourned for a pillow. In the morning Jacob rose up early and took the stone he had put for his pillow "and set it up for a pillar, and poured oil upon the top of it." "And this stone which I have set up for a pillar shall be God's House."† And he called the name thereof Bethel. The idea of a stone or a tree set apart as the dwelling-house of the God is found among many peoples of Semitic origin. The early Greeks, too, a nation entirely different in spirit, considered special trees, caves, or rocks as the house of the gods; they were sometimes adorned with garlands, and altars erected in front of them.‡

As long as the Jews were living entirely under tents and in shifting towns there could be no building of any size, nor crafts requiring much skill, with the one exception of the Tabernacle. This was a large tent, with embroidered coverings and hangings of the most gorgeous colours, supported by pillars of brass, to which the curtains were attached by hooks and fillets of silver. The outer enclosure was also hung with curtains of fine twined linen wrought with needlework.§ The people brought more materials than were necessary, and many workmen and workwomen put themselves under the two chief craftsmen Bezaleel and Aholiab. Bezaleel was entrusted with the direction of the wood and metal work and the cutting and setting of stones, while Aholiab, a skilful and

cunning workman, took under his charge the weaving and embroidery of the hangings. And the Lord filled them "with wisdom of heart to work all manner of work, of the engraver and of the cunning workman, and of the embroiderer in blue and in purple, in scarlet and in fine linen, and of the weaver, even of them that do any work, and of those that devise cunning work."\* They worked also in gold, in silver, and in brass, "and in the cutting of stones to set them, and in carving of wood."† On the hangings of the temple and on the sacred vestment (Ephod) of the priests they worked the pomegranate, in purple, in scarlet, and in blue. And among the many other wonderful and cunning things were the altars and the golden candlestick. The altar of burnt-offering was made by Bezaleel; it was of shittim (acacia) wood, overlaid with brass, both the top and sides and the horns. He also made all the vessels of the altar, the pots, the shovels, and the basins, the flesh-hooks and the fire-shovels, "all the vessels thereof made he of brass."‡ And he worked for the altar "a brazen grate of network under the compass thereof, beneath unto the midst of it." Bezaleel made many other fittings, and wrought worthily in metal, wood, and stone, so that all might be beautiful in the sight of the people. The candlestick described in Exodus was of beaten gold, though Josephus speaks of it as being cast and hollow. It was 5 ft. high and 3 ft. 6 in. across the outside arms. The foot of it was of gold, from which went up a straight shaft that became the middle light; on each side were three branches springing from the central stem, all of them reaching to the same height. There were many mouldings and bosses and flowers cut and wrought by the cunning craftsman. On the Arch of Titus there is sculptured its representation by the Roman workman (from the engraving it seems Assyrian in character).

The early tabernacle and the later temples of Solomon, of Zerubbabel, of Herod, and the vision of a temple seen by Ezekiel are all carefully described in the Old Testament and in the works of Josephus. Other craftsmen besides those mentioned in the building of these temples are Tubalcain, a furbisher (forger) of every cutting instrument of iron and copper, and Jubal, his brother, a maker of string and wind instruments.§

The Jews only became town-dwellers during their sojourn in Egypt and after the conquest of Canaan; of the cities of the last-named people they took forcible possession. It would be quite natural and probable that the poorer Jews still

\* Leviticus xxiii. 42; Numbers xxiv. 2.

† Genesis xxviii. 18-22.

‡ "Life of the Greeks," by Guhl and Koner, p. 3.

§ Exodus xxvii. 9-11.

\* Exodus xxxv. 35.

† Exodus xxxviii.

‡ Exodus xxxv. 32, 33.

§ Genesis iv. 21, 22.



dwelt in tents, and that only the wealthier members of the tribes were housed in stone habitations. Their past captivities, instead of unsuiting them for this more civilised life, enriched and endowed them with greater skill in the handicrafts and in the customs of more polite nations. Association with the inventive and skilled workmen of Egypt taught the Jew other trades and increased his knowledge of those he already knew. He must have learnt much in metal work and in the cutting, setting, and polishing of precious stones; beaten and moulded metal work, including soldering, is heard of after this period. He must also have been influenced by the Egyptians through the Phoenicians. The palace of David was built by Phoenician workmen sent by Hiram, King of Tyre, who "sent messengers to David, and cedar trees, and carpenters, and masons; and they built David a house."\* Many workmen from the same country were among those that laboured in the building of Solomon's temple. Among their tools were the saw, the plumb-line, the measuring-reed and the mallet and chisel. The large stones used in Solomon's temple, so Josephus tells us, were fitted together without mortar or cramps, those in the foundation being bedded in lead. The materials for the building seem to have come from Tyre and Sidon, all made ready before being brought to the site, "so that there was neither hammer nor axe nor any tool of iron heard in the house while it was in building."†

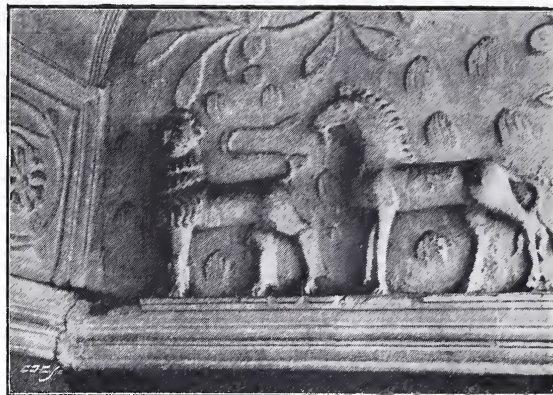
It will have been noticed in these notes on the Jews and their workmen and workwomen how, in common with other Eastern nations and tribes, they make large use of precious stones, of metals, and of gorgeously coloured hangings in their buildings.‡ In the structural work, coloured bands of specially chosen stone were introduced into the walling, and precious stones inserted in the embroidery and curtains and vestments. This love of splendour is typical of all Asiatic peoples, and was more common with Western races than is usually supposed. In Flaubert's "Salambo" and in Wilde's wonderful "House of Pomegranates" there is vividly reproduced for the reader the atmosphere of this art, of nations that are full of this sensuous delight in glowing colours and precious jewels. Perhaps, after all, the travelling gipsy, with his brightly coloured caravans, and startling circuses flashing with myriad glasses set in colours as audacious as those of the Arab or the Jew, may not be so far removed from the kingdom of beautiful colour as the modern worshipper of the sun-bleached tints worn by the Italian peasants.

G. LL. MORRIS.

\* II. Samuel v. 11.

† I. Kings vi. 7.

‡ I. Chronicles, xxix. 2.



## C EILINGS AT BARNSTAPLE

THROUGH the destruction of High Street, Barnstaple has lost one of its examples of early seventeenth-century plaster-work.

The plaster-work consisted of a ceiling of three bays, with a pendentive in the centre of each bay, the divisions corresponding with the principals of a fifteenth-century oak roof; the cornice, about 2 ft. higher and 18 in. within the wall plate, rested on studding, leaving secret passages along the north and part of the south sides of the room, the local tradition being that Charles the Second had been concealed in the house. The ceiling was of the type usual in the neighbourhood, but a lunette forming the east end had curious mediaeval figures of animals; and the panel over the fireplace, Time in a chariot drawn by horses, that reminds one of Assyrian reliefs; a figure in trunks and hose, and a female wheeling a child in a go-cart, separated by trees of an interestingly conventional kind.

T. CHARBONNIER.





# SOME PIANOFORTES DESIGNED BY ARCHITECTS.

NOT the least curious of the phenomena that claim the attention of the student of design is the persistence of certain inartistic forms for articles in general use. The pianoforte is a case in point. While makers have been spending an infinity of time and pains in trying to perfect the mechanism of their instruments, they have generally been content to regard the form of the case, both of the grand and the upright piano, as fixed and invariable. In mere external decoration much has been done with the object of making the pianoforte a decorative piece of furniture, but the most beautiful applied decoration cannot convert an object of ungainly form into a thing of grace and beauty, and very few makers have ventured on any radical modifications of the traditional forms. With the exception of a few daring artistic Radicals belonging to the Arts and Crafts Exhibition Society, scarcely anyone has attempted, until quite recently,



UPRIGHT GRAND PIANOFORTE IN LOUIS XV. OAK CASE, ORNAMENTATION CARVED IN THE SOLID AND GILDED. MADE FOR MR. STUART SAMUEL, M.P. DESIGNED BY WILLIAM FLOCKHART, F.R.I.B.A.

to dispossess the public of the idea that a "grand" must necessarily be a clumsy tripod, and a "cottage" a tall box with a shapeless excrescence in the middle.



DRAWING-ROOM STEEL BARLESS OPEN-FRAME GRAND PIANOFORTE. AWARDED THE GRAND PRIZE (HIGHEST AWARD) AT THE PARIS EXHIBITION. DESIGNED BY E. L. LUTVENS.

It is gratifying to find that something is at last being done to break down this senseless tradition. Some of the best known makers are beginning to produce pianoforte cases which display some artistic character and individuality instead of being mere replicas of conventional forms. An exhibition lately held in the showrooms of Messrs. John Broadwood & Sons, at Great Pulteney Street, W., illustrates in a very interesting way the progress that has been made in the evolution of an artistically satisfactory pianoforte. At various times some of the most eminent designers have sought the aid of Messrs. Broadwood in carrying out their artistic ideas, and it is gratifying to see by the late exhibition that a number of well-known architects are giving their attention to the question of pianoforte design. It almost goes without saying that a firm of the eminence of Messrs. Broadwood would not allow their instruments to be spoiled from a



musical point of view for the sake of an artistic fancy. Every variation from precedent which any of their instruments exhibit has been proved to be thoroughly practicable, and this little exhibition clearly proves that some of the most familiar features in a pianoforte are by no means essential to its excellence as a musical instrument; in fact, some of the most daring innovations have proved musically beneficial rather than otherwise.

chiefly semi-circular, contrasting effectively with the straightness and angularity of the body of the instrument. A good feature is that the keyboard is directly supported by the legs instead of jutting out from the body of the instrument in the usual way. The treatment of the pedals is noteworthy; the conventional lyre has disappeared, and the two upright steel rods which control the action are frankly exposed to view, the customary, but useless,



CONCERT GRAND PIANOFORTE IN SPANISH MAHOGANY, INLAID WITH COLOURED WOODS. INSIDE OF LID OF SATIN WOOD, INLAID IN COLOURS. EXHIBITED AT THE PARIS EXHIBITION. DESIGNED BY ARTHUR C. BLOMFIELD, F.R.I.B.A.

First, perhaps, in interest is the drawing-room grand which was exhibited in the Royal Pavilion at the Paris Exhibition, and gained the Grand Prix, the highest possible award. It has been designed by Mr. E. L. Lutyens in the Jacobean style, and has been carried out in oak. The design displays considerable originality. In place of the usual three substantial legs, there are thirteen more slender ones; the curved side has been replaced by straight pieces joined at obtuse angles; the underframing connecting the legs is

third one being omitted. The music-rest is of hammered iron. The Paris Exhibition award was made, of course, rather in consideration of the musical qualities and the mechanism of the instrument than its outward appearance, and those are matters with which we are not here concerned. It may just be mentioned, however, that this piano is made on a new principle which Messrs. Broadwood have lately introduced, after a series of experiments extending over fifteen years. An elastic steel frame replaces a rigid iron one; the



steel is graduated in thickness according to the tension of the wires. With this construction the bars, which in an iron framed instrument are necessary to prevent the iron buckling under the immense tension of the wires, can be omitted, with consequent improvement in the tone of the instrument. The steel is found to be sufficiently rigid, and yet to give slightly, so that the piano breathes, as it were, under the touch of the performer. This construction is adopted in many other pianos shown at this exhibition.

A design of much vigour and distinction is that of Mr. Arthur C. Blomfield, whose concert grand in Spanish mahogany, beautifully inlaid with satin wood and other light woods, is as fine as anything in the exhibition. The style is Georgian, and the design has a strongly architectural character. The body is supported by three pairs of legs connected by stretchers. Round the sides and inside the cover appropriate mottos are inlaid. A graceful and highly ornate example by Mr. Charles C. Allom in Louis XVI.

style is noteworthy, as indicating a tendency to revert to the harpsichord shape—a shape which

lends itself well to a symmetrical decorative scheme, and is likely to be more widely adopted in the future. This piano is decorated with marquetry executed with remarkable skill in many coloured woods on a ground of pearl grey sycamore.

Mr. C. R. Ashbee has designed a piano of a rectangular shape. He wanted an instrument resembling a table in appearance, and in carrying out his wishes Messrs. Broadwood have not wasted the extra space available. It has been utilised by providing an additional expanse of sounding board, and additional iron-work, which with the barless steel construction strengthens the frame without passing over the wires and by allowing a wider space between the bass strings. The result from a musical point of view is considered altogether satisfactory, the instrument, although only a semi-grand, giving a fulness of tone impossible with one of that size in the ordinary shape. It is a striking demonstration of the fact that it is possible for a pianoforte manufacturer to adapt



UPRIGHT PIANOFORTE, IN OAK, WITH IRON HINGES, DECORATED INSIDE WITH INLAY IN PEARL AND BLACK ON POLLARD OAK GROUND. DESIGNED BY GILBERT OGILVY.



UPRIGHT PIANOFORTE, IN OAK CASE. DESIGNED BY M. H. BAILLIE SCOTT.



his instruments to the artistic ideas of his clients without loss of musical efficiency, even though a radical change of construction may be involved. Apart from the interest of its construction, this piano will be, when completed, a striking example of the application of colour decoration to wood-work ; but this part of the work has not yet been carried out. One noteworthy point already discernible is that the customary black keys have given place to purple ones. We hope to give an illustration of this piano when it is completed.

Turning now to upright pianos, we find that

by the designs of Mr. M. H. Baillie Scott. Few men have done more than Mr. Scott to promote the embellishment of the interiors of ordinary homes on sound artistic principles, but in nothing has he better deserved the thanks of the community than in pointing out a way of escape from the tyranny of the conventional form of cottage piano which we know so well, and have endured so long. His model is an old strong box of the Elizabethan period. The doors which enclose the upper part of the instrument are not added merely to carry out an artistic conception ; they serve a distinctly



UPRIGHT PIANOFORTE, IN OAK CASE, DECORATED WITH PANELS OF INLAY OF COLOURED WOODS, IVORY AND PEARL UPON EBONY GROUND. METAL-  
WORK IN COPPER. DESIGNED BY M. H. BAILLIE SCOTT.

developments are taking place which are quite as notable as those in respect to the grands. Mr. William Flockhart showed an upright grand designed in the Louis XV. style. Of all the historic styles there is none, perhaps, which so little lends itself to satisfactory artistic treatment, but within the limits imposed by the style the designer has done well. Instead of obtaining his decorative effect by means of ormolu superimposed upon the woodwork, he has the ornamentation carved in the solid wood and richly gilded.

A type further removed from the conventional and better according with artistic canons is supplied

useful purpose by acting as an additional sounding board, and thus improving the tone of the instrument. The keyboard, instead of projecting like an excrescence from the main body of the piano, is incorporated in the case. Another good innovation is the substitution, for the usual flimsy music-rack, of a shelf with a sloping back extending the whole length of the piano. The candle-sconces are conveniently fixed on the sides of the piano, which extend forward to the front of the keyboard. Two examples by Mr. Baillie Scott of pianos constructed on this principle were included in the exhibition. Both are carried out in oak ; one is



richly inlaid with copper fittings, the other is left quite plain.

Mr. Gilbert Ogilvy, adapting Mr. Scott's principle, has produced a striking example on more ornate lines. The doors in this case are hinged, and the strap hinges are made a highly decorative feature. Oak is the material used, and carving is introduced in the panels of the lower part. The upper part of the case is beautifully inlaid with mother-of-pearl and coloured woods, a neat and appropriate device on the inside of the top being the bass and treble clefs.

Among other noteworthy examples is a drawing-room grand in oak designed by Mr. Georg Henschel for his own use—a simple and dignified design in the Early Flemish style. The body is supported by four very substantial legs connected by beams, and the large expanse of the plain upper surface of the piano is relieved by hammered iron strap hinges.

It is gratifying to note, too, that architects, especially the younger members of the profession, took an interest in this exhibition, and, on the invitation of Messrs. Broadwood & Sons, suggested by Mr. T. W. Cutler, the Architectural Association visited the exhibition and paid a tribute to the enterprise of the firm in encouraging the development of the design in pianos. As explained by Mr. George Rose on behalf of the firm: "Our idea is to show that though the musical qualities of the pianoforte are our chief care, there is no reason why the instrument should not take on such an exterior form as may appear suitable to those who are now moulding public taste and decorating the mansions and cottages the people live in."

Summarising the chief features in the development of the modern piano, as indicated by this exhibition, one might say that as regards grand pianos there is a tendency to revert to the harpsichord shape, and to increase the number of legs and connect them by beams, either curved or straight. The curved body sometimes gives place to one of straight sides so placed as to approximate to the curve, and sometimes to a simple oblong, but it has not yet been found possible to oblige those amateurs who, forgetting that the bass strings are the long ones, would like the curve on the left of the instrument. Strap hinges are being used, as in many other pieces of furniture, to gain a decorative effect. In the case of upright pianos the one important innovation is the enclosing of the upper part of the case with doors, and bringing forward the sides to the level of the front of the keyboard, thus incorporating the keyboard in the case. Altogether the movement is along sound lines, and gives promise of interesting developments in the future.

## PERSIAN ART: BY H. WILSON.

THERE is something not a little strange in the fact that though Persian art and influence have permeated the Eastern and Western world, running like a vein of rich mysterious colour through the arts of each, yet so little comparatively should have been written on the subject, and that little not always accurate.

Let me quote a certain encyclopaedia.

"In the fine arts the Persians have little to boast of, but there is reason to believe that in former ages their skill was much superior to what it is at present. Nor is it to be wondered at that excellence in any department should be rare, when the professor ran the risk of being ordered to labour without payment for the king or governor



MORTAR.

to whom his acquirements might first become known. In painting and sculpture it is next to impossible they should ever become adepts—as in the first place they possess no models to imitate, and in the second it is repugnant to the Mohammedan faith to make representations of the human form. When we do meet with any such attempt, as in the delineations of battles or hunting pieces, the total absence of all knowledge of drawing and perspective renders the effect ludicrous if not disgusting. Inkstands and small boxes are made at Shiraz and Ispahan, and adorned with painting, chiefly of birds and flowers and occasionally of girls and boys, finished with an accuracy which under better direction might be successfully exerted for nobler purposes." \*

It would be difficult to write a paragraph which should contain more errors or betray a completer

\* Fraser, *Persia*, p. 334.



lack of sympathy with the subject. That is the whole reference to art which is to be found in a volume of 400 pages devoted to the history of Persia.

From its geographical position Persia has been not only the meeting-place of many nations, it was a crossing for the great trade routes from East to West, and from North to South. Before the discovery of the Cape route to India nearly all the the commerce of East with West and West with East was carried through Persia and Syria to Europe. She was in some sort a central exchange for the ancient and mediaeval worlds ; this alone



ENGRAVED CASKET IN BRASS.

found when we come to know more about the psychology of nations present ; it may be that the character of the religion of a people, taken in the widest sense as their outlook on the universe at large, determines absolutely the character of their art. And though we have not enough knowledge to enable us to say definitely, there seems ground for suggesting that the sense of balance and symmetry, the strange wildness, the truculence, the mysterious richness of Persian art, come from the "dualism" of their earlier religion. The very definite belief in the powers of good and evil, in the influence of demons, of light and darkness ; the habit of mind which regards nature as essentially two things, certainly underlies and very probably accounts for the studied balance of their schemes of decoration.

And this view is largely confirmed by the fact mentioned by Murdoch Smith that works of art in Persia are almost exclusively confined to those parts of the country inhabited by the old Aryan

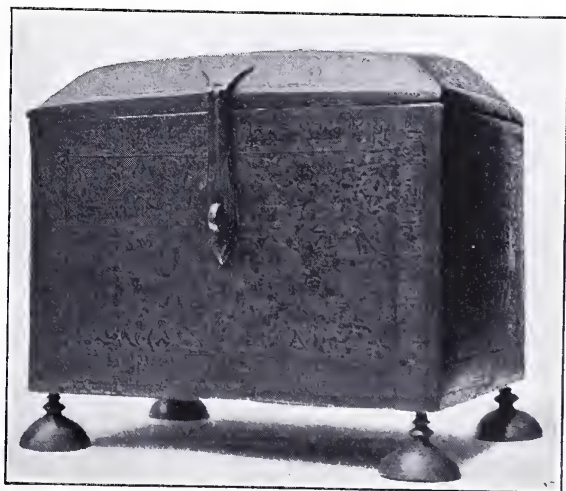


COFFEE MILL.

would help to account for her far-reaching influence.

But there are other and deeper causes.

Though the history of Persia takes us back to the very earliest times, we find a strange persistence of type in the people and of character in the arts. Though the "drums and tramlings" of immemorial conquests have traversed the country, none of the countless streams of alien influence have long affected her. Conquering races were absorbed by the conquered. We find the characteristics of the art of Chaldea, Babylonia, Persepolis in the art of Persia to-day. This persistence of character is not explained by the mere phrase "the unchanging East." Its explanation may be



BRASS COFFRETT INLAID WITH SILVER.





PERFUME FLASK.

had no art, and that the Persians did for their conquerors what the Phoenicians did for the Jews. In fact, to make the relation clearer, we may say that the Persians were to the Arabs what the Greeks were to the Romans. It has even been suggested that the Alhambra itself was the work of Persian artists. One thing is certain, that there was a colony of Persians in Spain at the time of the Moorish dominion, and the name Xeres is but a corruption of Shiraz, the southern capital of Persia. Moreover, Persian artists were found wherever the Arab dominion extended. Painters from Bozrah worked in Egypt in the times of the Fatimeh Khalifs. The mosque of the Karafa was built by a Persian architect. The ceilings were decorated by workmen from Bozrah. Everywhere throughout Southern Europe in mediaeval times we find the traces of Persian artists. Again, through the medium of Saracenic art, itself but a modification of the Persian, the influence of the latter was spread through Egypt, North Africa, Syria, and Asia Minor. The Saracenic mercenaries employed against Gregory IX. settled in the various towns in Italy and left their traces everywhere. Pisa had its Oriental quarter. There was a Via Saracena at Ferrara. Saracenic artists lived at Genoa and Florence. Venice, the almost Oriental city, gave Eastern merchants equal privileges with themselves, and the name Fondaco dei Turchi still survives. The city thus became the centre of

diffusion for Saracenic, *i.e.* Persian work, in Italy. More than this, the native Italian metal-worker, fired by the beauty of the Eastern craftsmanship, took up the style and called themselves Azzimina workers—that is, “All’ agemina,” in “the Persian style.” We have Paulus Ageminius, Giorgio Ghisi, Azzimina of Mantua, and others. Sicilian work is almost wholly derived from the Persians. Besides these things, the influence of Persia is seen in every-day life. What is muslin but the fabric of Mosul, in Mesopotamia? Sarcenet is Saracenatum, tabby silk is named after Attaby or Uttaby, a street in Baghdad. Baldachino is the silken canopy from Baldac, the Western name of Baghdad. Cramoisi, the colour, from the Kermis insect. The Genoese mezzare and the Spanish almaizar is but the Arab garment called mizar. Italian mediaeval costume itself is derived from the East. Italian tailors took materials and ideas from the models from Damascus and Baghdad. Jupe, jupon, and giuppa, the Italian and French modification of “giubba,” a garment still worn in Cairo. These



VASE.





CIRCULAR CASKET.

and many other things the curious will find in Stuart Poole and in the notes to Burton's "Arabian Nights." I have dwelt on this aspect of the subject at some length because it is in these every-day things that our minds, whether we will or not, are put in connection with the East and with the past. The Western weavers borrowed from those of Byzantium, Byzantine from Persian and Egyptian weavers; these latter borrowed their characteristic balanced patterns from the Sassanian weavers, and they in turn from Assyrian bas-reliefs, and so on until the thread is lost in the remotenesses of time. But the main thing is that in Persian metal work we have the clearest link between the mind of the ancient East and the mind of the modern West.

No one can look at the Babylonian and Chaldean metal-work, the bowls, salvers, cups, and



PERSIAN DAMASK SILK TUNIC.

N 2

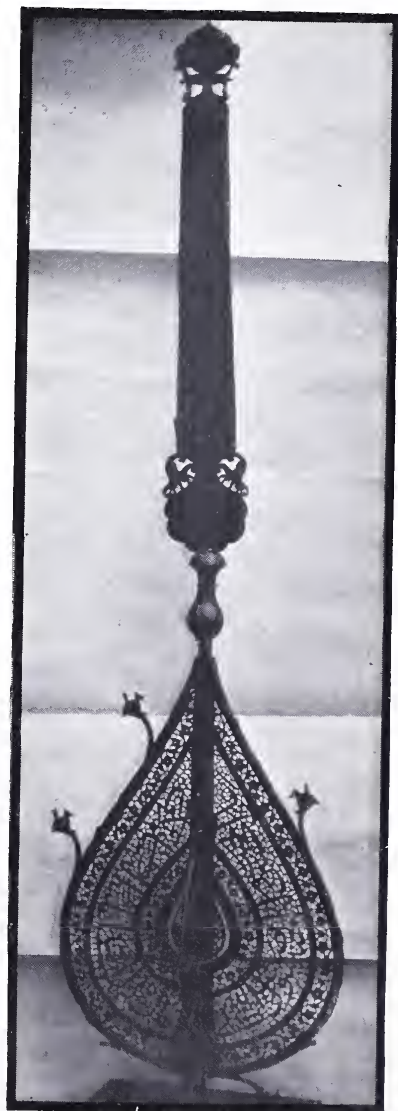
dishes, the tools, utensils, and weapons, without being struck by the similarity existing between them and the work here exhibited. The methods, the spirit, the workmanship, the very patterns are similar.

In fact, everything goes to prove the continuity of the art in this district from the very earliest times. And the reason is obvious. Mesopotamia and the surrounding districts have ever been famous for their copper mines. Where the material is there the workers gather together; where the workers gathered there the art grew. At the same time, the history of Persian art is full of blanks. The many social and political convulsions interfere with the full vigour of works which need the leisure of times of peace for their full development.

After the later Babylonian work just mentioned there is little metal work procurable earlier than the seventh century of our era, except coins. The oldest thing in the South Kensington Museum is probably the bronze mortar, No. 466, found in the ruins of Rhages (Rhé).

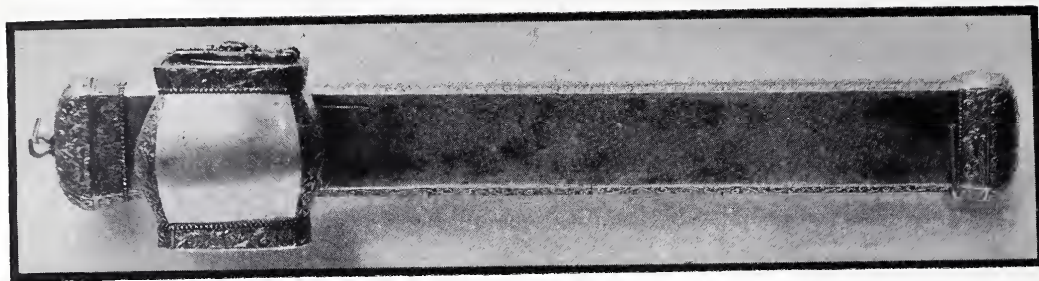
There is a pair of engraved bowls, Nos. 550, 551, with Kufic inscriptions, in which the faces of the figures are left blank in accordance to the Koranic prohibition against graven images.

But this prohibition was not long regarded by the Persians, since the variety of Mahomedanism they adopted was less strict than that of the original Moslems, and it was evaded by Moslems themselves in later times by the employment of Christian craftsmen to do the figure work. They, being already damned, could not be greatly injured,



FINIAL.





INKHORN AND PENCIL CASE.

and the eyes of the Mussulman were delighted without danger to his soul.

The chief characteristic of Persian work is the use of engraved and pierced work, and by the predominant use of figures of men and animals in panels and medallions on a ground of interlacing twigs, leaves, and flowers. Horsemen with aureoles hunt the lion or antelope round the rims of bowls and round the borders of vases, wine-cups, and ewers. Musicians with lute and pipe, having demons, signs of the Zodiac, symbols of the ruling planets and constellations, are arranged in closely knit bands of medallions and panels, bound together by ribbon-work. The ribbons themselves are spotted here and there at regular intervals by rosettes and leafy shapes. Another characteristic is the free use of silver inlay, and in the case of steel work of gold damascening.

The whole surface of the vessel was often covered with silver inlays divided from each other by narrow fillets. These, again, are covered with engraving and the lines filled with a pitch composition which naturally sets off the sheen of the silver. The Comtede Rochechouart, quoted by Poole, says: "There are three methods of inlaying: (1) Zarkhouden, or damascening in relief, in which the ground is cut out with gravers and scorpers, and the edges under-cut; the gold sheet is then pinned on with gold pins, and the surface chased and burnished.

"(2) In Zarnichanest, or damascening in the flat, the same process is used, but the gold is rubbed into the space with a jade or agate burnisher and polisher.

(3) Zarkouft is the cheapest and most usual method. In this the design is first outlined with the graver, but the field is not cut away; the surface is toothed with a sharp burin and the gold sheet, which is used very thin, is burnished on with jade. The gold is then sweated in and reburnished with jade until firmly fixed."

Another process consists in punching holes round the outline of the surface to be covered, and then, by gentle hammering and burnishing, the gold or silver is forced into the holes and made secure.

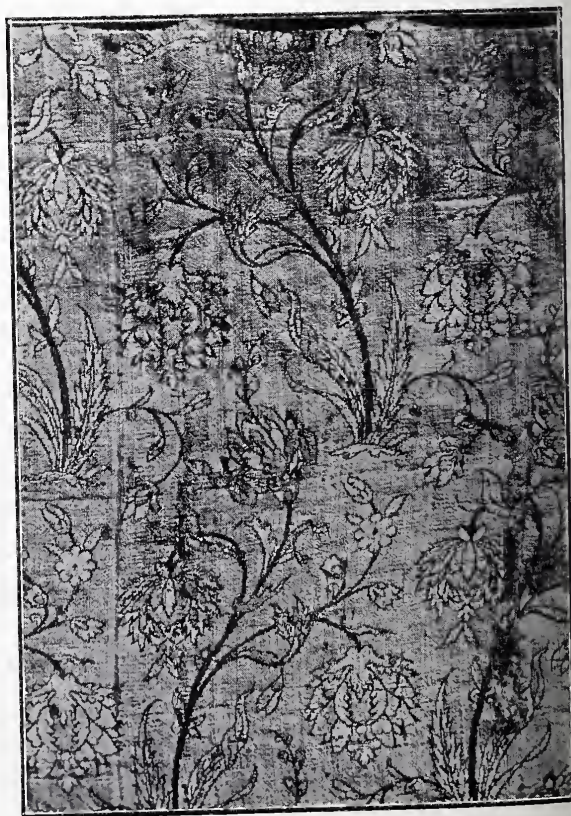
When all this inlay was done on the surface of

a bowl or platter, the work was still only half-complete. Every patch of silver, except those forming the inscriptions, which were always left plain, was

engraved with the most delicate detail the exuberant fancy of the craftsman could devise.

Mahmud the Kurd, the celebrated Saracenic artist of Venice, who came from the Euphrates Valley, arranged the punch-holes used to retain the silver inlay in delicate spiral patterns, though the design was immediately hidden by the silver itself. The method would, of course, have this advantage, that the punch-holes, being under-cut and arranged in spiral lines, would give a much better hold to the silver than if done in the ordinary way.

There are three methods of damascening: (1) Incrustation, in which the gold wire is inserted in an under-cut groove (this is the only method employed on early work); (2) plating, where the plate is held in between slightly raised walls of metal; and (3) by roughening the surface with a spur tool, after which thin leaf metal is burnished



PATTERN OF SILK VELVET.





PERSIAN ILLUMINATION : DEATH OF RUSTEM, TAKEN IN A PITFALL BY THE DEVICE OF SHUGHAD, WHOM, IN HIS LAST MOMENTS, HE TRANSFIXES WITH ARROWS, WHICH PIERCE BOTH THE TREE AND THE TRAITOR.

into the surface. This last method is the commonest method in Persia itself, and from the Arabic name of Persia, Al-Ajam, the process was called in Europe Algemina or All' Azzimina.

Another way of applying gold and silver is by scratching or slightly graving lines in the baser metal, and the gold or silver in the shape of fine wire is hammered into the surface ; the operation is then completed by burnishing. This is a common Hindu method. Yet another way is simply to apply the gold leaf to the metal and fix it by hard burnishing.

In addition to these methods of decoration, the Persians coated some of their vessels with tin or a white alloy ; the surface was then engraved, and the lines filled in with pitch or bitumen.

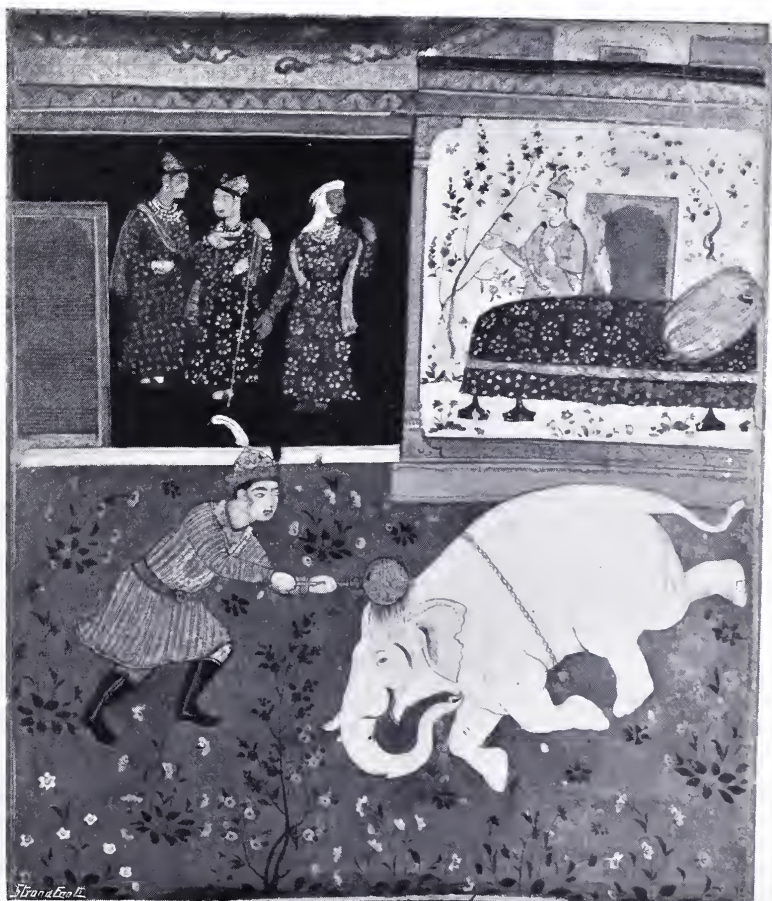
Some of the more precious vessels are inlaid with turquoise and other precious stones, arranged in very beautiful patterns.

The incense-burners, of which some very beautiful specimens are shown at South Kensington, were very commonly used before the Mahomedan invasion, and to a very limited

extent, as late as last century. They were used to perfume the room on occasions of feasts, weddings, and funerals. But save by a few Guebres, infidels as they are called by the Moslems, followers of Zoroaster, they are rarely, if ever, used at the present day.

Another method of decoration is found in the use of transparent lacquers laid over burnished surfaces of metal, producing an effect not unlike enamel when seen at a little distance ; this is commonly used for ewers, rosewater-bottles, and small toilet or ink boxes.

The use of silver and gold vessels is of course prohibited by the Prophet, who forbids such articles of luxury. The Persian who wants a set of silver spoons evades the injunction by having a small hole bored in the bowl—a *vessel* being, of course, something which will contain liquid. By this ingenious device the silver spoon becomes "*hetal*," or lawful.



PERSIAN ILLUMINATION : RUSTEM KILLING THE WHITE ELEPHANT BELONGING TO MINN'CHIR AT SÍSTÁN.



Among the many interesting objects at South Kensington will be found talismanic bowls for use in the toilet. They are often decorated with symbols of the planets and have magical inscriptions, to be used astrologically to secure auspicious results, and, according to the tenour of the prayers or incantations recited, while the water is being poured from them over the body, so is the result—the prevention of disease, the avoidance of disaster, and the procuring of good fortune.

These cups were often made at Mecca with the view of the Caaba. Many of the bowls and vases illustrated by the drawings on the walls are of Indian and Central Asian origin. Those of Persian origin bear delightful inscriptions from the poets. One runs somewhat thus, according to Professor Von Scala: "May the World be according to thy Wish, may Heaven be thy helper, the shaper of the world thy shelterer, may thy doings be done after thy desire, and the Lord of all be thy defence."

But no notice of Persian metal work would be complete without some reference to the marvellous craftsmanship displayed in their armour and weapons of offence.

*Armour.*—Arms and armour have been made in Persia from very early times. In the thirteenth century Marco Polo writes: "The people of Kirman are very skilful in making harness of war." The complete suits comprised shirts and trousers of most wonderfully made chain-mail, on which iron or steel plates, plain or richly damascened, are secured with cut rings. There are five kinds of chain-mail:

1. That which has the rings alternately riveted and cross-barred like chain cables.
2. That with all the rings riveted.
3. With alternate cross-barred and cut rings.
4. That with alternate riveted and cut rings.
5. That made at the present day, all of cut rings.

But the thing that more than all else impresses one is the completeness and quiet beauty of the craftsmanship. Its perfection has not been acquired by isolated efforts, but by the accumulation of infinitesimal improvements in design, and workmanship, and tradition, added by each member of countless generations of craftsmen; and it is this continuous, slow evolution, the unhastening absorption of whatever outside influence was sympathetic, that has produced this wonderful result. It has been well said that Persian art is art applied to manufacture; and since there was little graphic art, the artist's whole powers were spent in the perfecting of the crafts, and the result has been a body of art which has influenced the practice and helped to form the ideals of the Crafts of the Western world and is still influencing and helping to form the art of the present day.

## THE MARBLE QUARRIES OF CARRARA: BY PROFESSOR ALFREDO MELANI. TRANSLATED BY E. A. WILSON. PART ONE.

A TOUR in Italy is not complete without a visit to the marble quarries of Carrara, and the architect or sculptor would be guilty of the greatest negligence were he to forego a visit which has so many attractions for both.

Carrara itself, as a city, is of moderate interest. It is small, having a population of only 12,000; it possesses a cathedral, a remarkable monument of the twelfth century, which Burkhardt has greatly wronged by not mentioning.

The surrounding country is also interesting, and its vineyards rank among the most beautiful and the most prosperous of any which are to be found in Italy. Carrara is surrounded by a range of hills in the form of a huge amphitheatre, offering to the observer a most unique aspect. And these hills, where life prospers wonderfully under the burning sun of the Peninsula, form a most singular contrast with the white marble mountains where summer disports and the flowers are arrayed in their glory.

But the riches of Carrara lie in the mountains, not in the hills—in the marble industry, and not in the vineyards, which latter industry is carried on by the Carrarese proprietors more for pleasure than for profit. It is on account of the great activity in the quarries that there exists to-day at Carrara a Chamber of Commerce, a branch of the Bank of Italy, and an Academy of Fine Arts; for without that activity Carrara would not assume its present aspect—that of a rich and prosperous city.

Before proceeding any further, let us consider the name of this city which has furnished the material for the work of architects and sculptors for so many centuries. First of all, the Mountains of Carrara, rich in marble, were called the Mountains of Luni.

But Varrone, quoting Pliny, says that it was not the Carrara marble which reached Rome, but that of Luni; and the more modern writers, Brard and Reynand, speak of the quarries of Luni and the quarries of Carrara as totally distinct from one another. But as a matter of fact Luni was an ancient city close to Carrara, and belonged to Etruria. Carrara, however, is a city of less remote origin, and by degrees it grew and monopolised the whole of the marble trade, much to the detriment of Luni, of which there remains to-day but little more than the reverent remembrance.

It is curious, too, to note how the same etymology of the name "Carrara" calls to mind the close analogy which exists between the name of the city and the origin of its riches. Emanuel Repetti.





CARRARA: TARNONE QUARRY.



much learned in geology and geography, observed that this name, though possibly derived from *Car-rione*, the river, or *Carriona*, the name of the principal road through the Carrarese quarries, was more probably derived from the word *car-riaria*, or *carrerìa*, used in the latter part of the fourteenth century, and still maintained in the word *carrière* of the French idiom, and which bears the same meaning as the Italian *cava*, a quarry. Another learned man, l'Inghiranni, gives a curious yet interesting origin of the name Carrara. *Car*, he says, in Etruscan signifies a city, *Tara*, a moon, hence we get *car-tara*, the city of the Moon. There is, however, no evidence to prove the existence of Carrara in Etruscan times; nothing was known of it earlier than Roman times, when it became celebrated for its marble. We will not, however, dilate any further on these philologico-archaeological questions; but it must not be forgotten that the mountains, formerly known as the Mountains of Luni, and later as the Mountains of Carrara, have their own name independently of that by which they are commonly known in the city around which they tower, and this name is Apuani. For their whole extent (about 60 kilometres) they are composed of admirable banks of limestone which reach up to the highest summits.

The different qualities of marble are not always to be found in distinct masses; for instance, the most superior quality—that which is used for statues—and the very inferior may often be found lying in the same stratum. This passage from the superior to the inferior in the same stratum calls to mind the arrangement of the colours of the prism. These masses are here and there crossed by large metallic veins, so that one may often perceive the most heterogeneous elements, such as oxide of iron, alumina, barytes, sulphur, crystals of quartz, and other elements which are peculiar to one or other of the diverse qualities of marble. The marbles of Carrara are distinguished one from another by many gradations in structure, grain colour, compactness, size, and in specific weight. But in spite of all these distinctions they are reducible into three qualities, which are: *brecciatì*, *bardigli*, and *bianchi*. There is yet another quality called *mischi*, or spotted; this latter kind, however, forms but a very small portion of the marble production of Carrara; and as it may be found in many other parts of the globe, it will be out of place to consider it here.

The *brecciatì* marble forms the least considerable product of these quarries, but it is to be found in so many other quarries than those of Carrara, which, with its Colonnata, Piastrone, Miseglia, Boccanaglia, and Peschini quarries, reaps but a very slender benefit by its possession. Almost the same may be said of the *bardigli* quality, the

output being small. It may, however, be used with very good effect, but it is perhaps the most capricious kind of marble that exists. As regards colour, it is ashen grey, and covered with very minute speckles. Its use is not extensive; and it is produced more from the quarries of Serravézza than from those of Carrara.

The *bianchi* or white marbles. This kind forms the most important product of these quarries.

These celebrated marbles have held the palm for many centuries.

When the ancient writers made mention of the marbles of Luni, the white (*bianchi*) marble was almost always understood. Marquardt, in his work on private life in Rome, observed that Rome obtained the white marble from the quarries of Luni; and in 706–48 Mamura obtained marble from these quarries for the columns of his house.

The marble, however, was not extensively quarried until the reign of Augustus, who constructed the Temple of Apollo Palatino with blocks of Lunian marble. From that time, not only Rome, but all the cities of the Roman Empire used on a vast scale the white marbles of Carrara, and the architectural and sculptural works accomplished in Lunian marble are countless. No other was used so extensively in Rome as this—not even the white marble from Pentelico, used by Domitian for the reconstruction of the Campidoglio, nor yet the white and black of Proconneso, nor the veined white of Frigia; in fact no other quarry rivalled that of Luni in its supply to the capital during the time of the Empire. Most of the building material which was used in Rome before the adoption of Lunian marble was obtained from Rome itself, the grey peppery green of Alba and of Gabii, the *travertino* of Tivoli; but some was extracted from the quarries of Campania, from Umbria, and from Piceno; the terra-cotta would date probably from the time of Silla (138–78 B.C.). But Rome, feeling itself secure upon the road to supreme power, abandoned such materials, so poor in comparison with the marble which adorned and composed the monumental edifices. The incrustation of walls with marble tiles had been in use in the East from time immemorial; but in Greece these tiles were substituted for polychrome paintings. Rome, however, preferred the natural to the artificial polychromy. Augustus might well form that proud and well-known boast to render Rome in marble, having found it in terra-cotta. He certainly did build the temple of Giove Tonante all in marble, and the temple of Apollo Palatino also in marble. The Pantheon of Agrippa showed some monolith columns of 32 feet in height, and also some marble incrustations of wonderful richness. The material for all this sumptuous architecture was obtained from the quarries of Luni.



During the decadence of the Roman Empire those inexhaustible quarries remained unworked ; but shortly after the year 1000 A.D. the work of excavation was resumed, and the Cathedral of Modena, the Baptistery of Pisa, the Cathedrals of Siena and S. Maria del Fiore of Florence were adorned with the snowy marbles of Carrara. The Florentine Republic carried on the work of excavation at its own expense, in order to supply material for the construction of its cathedral, which eternalises two names, Arnolfo di Cambio and Francesco Talenti.

Up to the present, in connection with these quarries, I have confined my remarks to architectural works ; but if, on passing from these to the works of sculpture, I were to cite even the greatest of ancient works chiselled from the clear marble of Luni, the result would be a long list indeed. I would prefer to draw nearer to present times, and speak of the esteem in which the divine Michelangelo held these quarries of Carrara. Upon the wall of a small dwelling, as modest as it is simple, near to the cathedral, one reads the following inscription, which indicates the journeys of Buonarroti to the quarries :—

MANY TIMES  
A GUEST IN THIS HOUSE WAS  
MICHELANGELO BUONARROTI  
WHEN,  
TO ETERNALISE THE CONCEPTIONS OF HIS CREATIVE  
MIND, TO OUR MOUNTAINS  
CAME FOR MARBLE.

Indeed, Michelangelo visited Carrara in the years 1505, 1508, 1516, 1517, 1518, 1519, 1521, and 1525.\*

The object of these visits was mainly to obtain material for two great works—the first of these, “The Interment of Julius II.,” was not completed, and the second, the Façade of S. Lorenzo at Florence, given him to do by Leoni in 1516, was not even commenced.

A perusal of the papers lying in the archives of Carrara is sufficient to show that Michelangelo preferred the Carrarese marbles to any other. Condiori, his disciple, and Vasari, his admirer, who wrote his life, confirm this view. It was therefore only natural that, in 1518, by request of Leoni, Michelangelo should open the quarries of Mount Altissimo, in Serravézza. The idea was attributed to Michelangelo of reducing that summit in the form of a colossal statue, which would be of service to the navigators of the Adriatic and the Tirreno seas. A colossal idea, conceivable alone in such a mind as that of Michelangelo. How deplorable that such an idea should not have been worked out and become fact !

Besides Michelangelo, these quarries have been

visited by many distinguished artists, among whom are Giuliano Dasangallo, Matteo Civitali, Andrea Ferrucci, Baccio and Raffaello da Montelupo, Fra Gio. Angiolo Montorsoli, Niccolò Pericoli, called Tribolo, Vincenzo Danti, and others ; and others yet to come whose chisels will cut the pure stone of Carrara.

As I have already remarked, the white marbles form the most important product of the Carrara quarries. I have said marbles (not marble), for the simple reason that the white marble (*bianchi*) consists of three kinds—the statuary, the veined, and the clear-white. The statuary marble is the finest and the most precious, the clear-white forms the largest part of the marble output of Carrara, whilst the veined is produced in much smaller quantities.

These quarries owe their renown to the fineness of the statuary marble, and also to the extraordinary abundance of the clear-white. The statuary marble is the prince of marbles—white, subtle of grain, clear, offers great resistance to the action of the elements, and receives wonderfully the most capricious and involved forms. It is taken from different quarries which contend for the superiority of the material extracted. But, although there is not really very much to choose between the outputs of the different quarries of Carrara with regard to the quality of this statuary marble, yet that extracted from Crestola, Polvaccio, and Carpevola is superior, as will be borne out by thousands of judges. The general opinion is that Crestola stands above all the others in quality. This opinion was expressed by Cellini in his treatise on sculpture,\* in which, whilst speaking of the marbles of these regions, he writes : “These marbles are in a way more flesh-coloured than white, and, judging from my own experience, they are the most delicate and the most beautiful in which it is possible to work.”

(To be continued.)

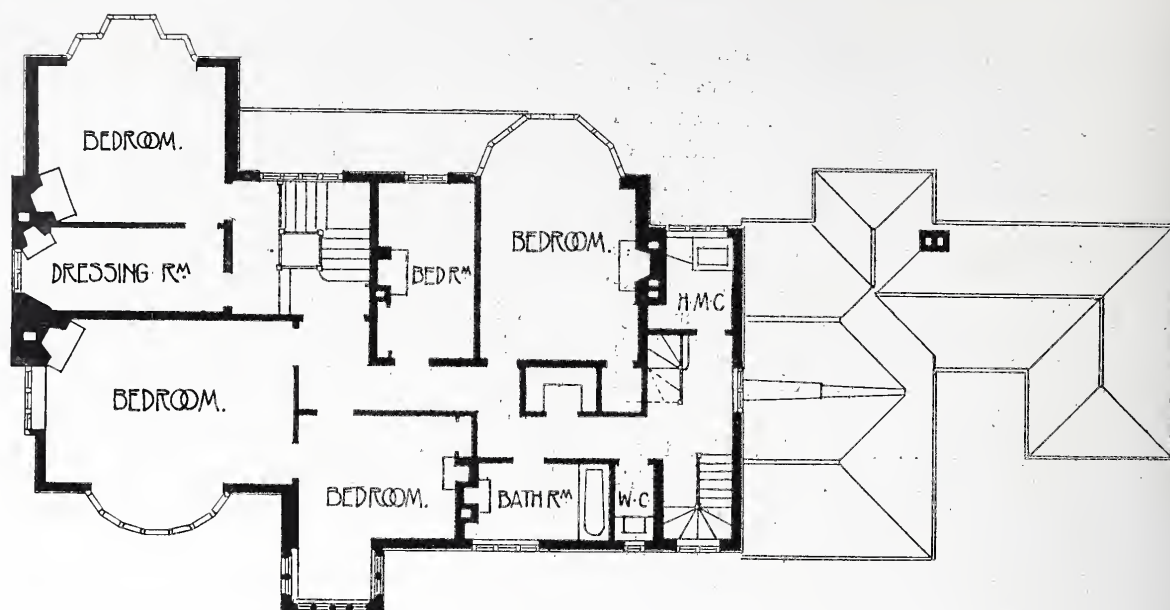
## CURRENT ARCHITECTURE.

THE LEASOWES, FOUROAKS, NEAR BIRMINGHAM.—This house, built for Mr. Sadley, from the designs of Mr. Ernest Newton, is one of the many new houses which have been erected on a large building estate at Fouroaks, which has been developed during the last four years. It is needless to say that many of the new residences are by no means successful from an artistic or architectural point of view. In the majority of cases this result is due to the use of unsuitable material, such as common, local, misshapen bricks, of an unpleasant pale pink colour, and

\* Some of these dates are open to question.

\* “Trattato sopra la Scultura,” Florence, 1857, p. 194.

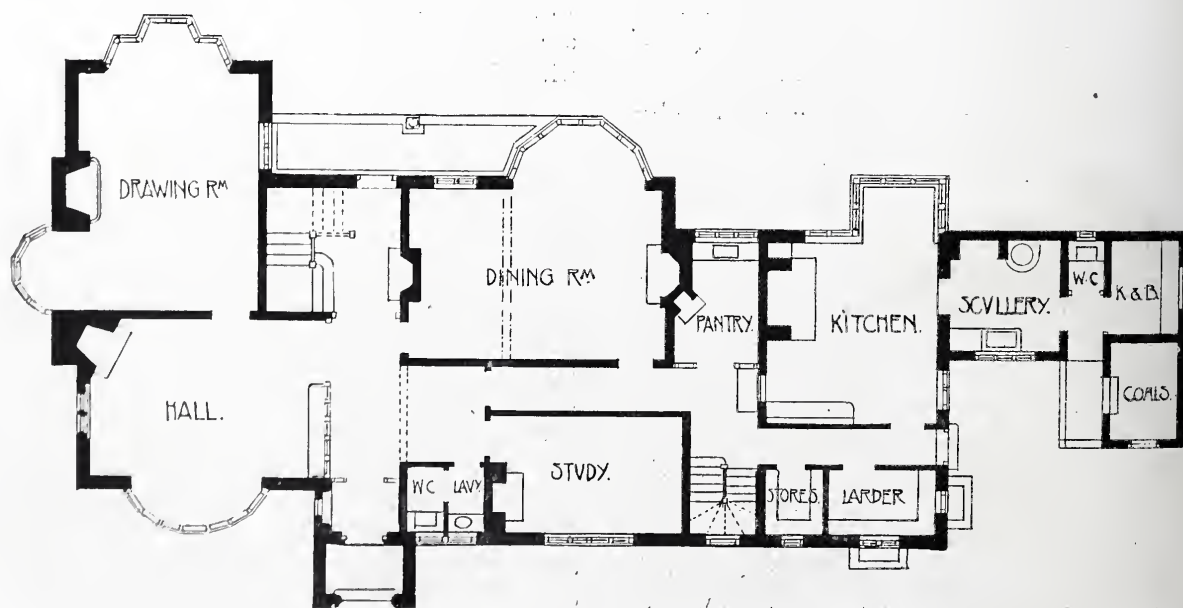




THE LEASOWES, FOUROAKS, BIRMINGHAM: FIRST FLOOR PLAN. ERNEST NEWTON, ARCHITECT.

machine-made tiles, poor in colour and texture, and so close-fitting as to give the roof the appearance of being cut out of a piece with scissors. Sham half-timbering—*i.e.* deal or oak framing, two inches thick, nailed on to the outside of the brick walls, with the panels plastered or cemented—is a common vice; lastly, there is a good deal of straining after effects which do not inevitably arise from the interior arrangements. Unfortunately, too, some of the better houses are by no means successful in their planning, and even many of the best designs are spoilt by little bays and excrescences which do not materially add to the comfort of the rooms, and which give the elevations an untidy, undignified, and fidgety

appearance. There is also an unfortunate predilection among the best architects for putting all their bedrooms in the roof, a method that is not only unhealthy and insanitary, but gives the maximum of discomfort with the minimum of convenience. There are one or two houses which are exceptions to the general rule, such as "The Leasowes," which we illustrate. Weather tiling has been used on the walls, and this gives the house a somewhat unusual aspect for the Midlands, this type of building being usually associated with the Home Counties. The two half-timbered gables are made of solid oak framing, the pale brown colour contrasting well with the white plaster.



THE LEASOWES, FOUROAKS, BIRMINGHAM: GROUND PLAN. ERNEST NEWTON, ARCHITECT.





THE LEASOWES, FOUROAKS, BIRMINGHAM: GARDEN FRONT. ERNEST NEWTON, ARCHITECT.



THE LEASOWES, FOUROAKS, BIRMINGHAM: ENTRANCE FRONT. ERNEST NEWTON, ARCHITECT.



## SPECIAL NOTICES.

### MODERN PICTURE EXHIBITION AT BOSTON, U.S.A.

AN exhibition of modern pictures will shortly be held at Boston, U.S.A. This will comprise only the finest canvases obtainable, and will be in every way a most select affair. We understand that Mr. Edward Warren, of Boston, was recently across here trying to secure five specially nominated paintings. We have heard of three that will be lent—Ford Madox-Brown's "English Boy," which belongs to Mr. C. P. Scott, M.P.; Holman Hunt's "Little Boy tracing a Picture against a Window-pane;" and a Romney belonging to Mr. Holman Hunt.

### THE HAMPSTEAD ROAD IMPROVEMENT.

THE ratepayers of St. Pancras have decided that the proposed widening of the southern end of Hampstead Road is a desirable improvement which should be proceeded with at once, and that the cost should be defrayed by the London County Council, on the ground that the improvement of this main traffic artery to the North is a metropolitan and not a local improvement. One of the speakers at the meeting held to consider the question advocated the formation of a circus at the junction of Hampstead Road with Euston

and Tottenham Court Roads. As the improvement is being actively promulgated on account of the danger to life and limb under the present condition of things, we are surprised to find anyone advocating a circus at this busy point. The circuses in London constitute its chief danger-spots at present. If a circus was regarded entirely as a means for setting off architecture, and the extra space provided added to the pavements and not to the roadway, there would not then be those side-spaces along which cabs and other vehicles crawl to the imminent danger of the unwary pedestrian.

### THE HOME ARTS AND INDUSTRIES ASSO- CIATION.

THE seventeenth annual exhibition of the work done in the classes of the Home Arts and Industries Association will be held from May 16 to 20, in the Gallery of the Royal Albert Hall. The exhibition will include specimens of wood carving, inlay, metal repoussé, embossed leather, baskets, spinning and weaving, lace, toys, and rugs, and of other arts and industries. There will also be exhibits from the Brabazon and Home Arts Scheme for Disabled Soldiers and Sailors.

### BRITISH ARCHAEOLOGICAL ASSOCIATION.

At the meeting on March 20, Dr. W. de Gray Birch, F.S.A., in the chair, Mr. Patrick, Hon. Secretary, read some notes of a discovery made at Lancaster on



ENTRANCE PORTICO, PUBLIC LIBRARY, MILWAUKEE, WIS., U.S.A.  
FERRY AND CLAS, ARCHITECTS.



March 13, communicated by Mr. T. Cann Hughes, F.S.A. The discovery consists of two urns, probably Saxon. The larger of the two was in a fragmentary condition, but the smaller one is intact. They are both of imperfectly dried clay of a reddish colour, and bear hand-markings. No ashes or coins were found. The urn and the fragments have been deposited in the museum in the Storey Institute, together with a tracing showing the exact spot where they were found. The locality, at the junction of Alfred and De Vitre Streets, is quite a new one, not at all in the centre of the town, but not far from a former site of a monastic establishment. The find is not otherwise important. With reference to the recent quincentenary of the poet Chaucer, the Rev. W. S. Lach-Szyrma, M.A., read an interesting paper upon "Chaucer as Illustrating English Mediaeval Life." He said there were three great lights illustrating mediaeval English Life—Wycliffe, Chaucer, and Piers Ploughman. The former takes the clerical standpoint as a sort of English Savonarola, denouncing the vice, dissipation, and coarseness of the upper classes in Church and State in the days of Richard II., and suggesting the reforms which in his opinion were necessary. Chaucer takes the more congenial lay view of a satirist and poet. Piers Ploughman raises a jeremiad against mediaeval defects and shortcomings, but in the characteristic allegorical mode so fashionable in his time. There are many points in which the personality of Chaucer resembles that of Dickens; both are humorists, both have a hearty hatred of humbug and hypocrisy, both stoop to depict the poor and the ignorant, and both have vast powers of description. Chaucer, however, rises to a higher stage of elegance of description, and his imagination is of a far more gorgeous kind than that of Dickens. In Chaucer we have both the light and shadow of mediaeval England; we see tournaments in baronial halls, and the rough middle-class burgher, the artisan in his rude, humble home, and the peasant emerging from barbarism. The people of England have not really changed much since Chaucer's day. Many of us must often have met amongst our private friends a majority of the personages in the "Canterbury Tales." The author considered that a historic lesson was to be learnt from that fact; that, although

costumes, habits, and fashions might differ, the "John Bull" of the end of the fourteenth century was very like his descendant of the nineteenth. He wished that that lesson could be more enforced in the history lessons at our schools, for children are often taught to look on the Englishman of mediaeval times as a being quite strange and foreign to the people they meet with at home or in the streets. An interesting discussion followed the paper, in which Major Frere, Mr. Kershaw, Mr. Compton, Mr. Patrick, and the Chairman took part.

#### SOME FORTHCOMING ARTICLES IN "THE ARCHITECTURAL REVIEW."

A LARGE number of interesting articles will be published in the pages of "The Architectural Review" during the present year. The series of articles on the work of well-known architects will be continued, and among those that have already been arranged are: "The Work of G. F. Bodley, R.A.," "The Work of Leonard Stokes," "The Work of Alfred Waterhouse, R.A.," "The Work



THE REFERENCE ROOM, PUBLIC LIBRARY, MILWAUKEE, WIS., U.S.A. FERRY AND CLAS, ARCHITECTS.



of T. E. Collcutt." Among other articles which will appear are "Some Modern Architecture in Austria," by Our Special Correspondent, "Some Modern Architecture in Holland," by Dr. J. H. de Groote, and "Some Modern Architecture in France" and "Old and Interesting Buildings in Paris," by M. Emile P. La Fosque. There will also be a series of articles in connection with the Glasgow Exhibition, upon the Exhibition buildings, and upon the architectural and allied art productions exhibited there. Several articles upon American architecture and art are in the course of negotiation, and will appear during the summer and autumn. Readers will be well informed upon all subjects of current interest, such as the late Queen's Memorial, the London Bridge question, and the tramway schemes of the London County Council, which may exercise a deleterious effect upon the architecture of the city.

## CORRESPONDENCE.

*To the Editor of the ARCHITECTURAL REVIEW.*

I HAVE read with great interest the criticism of my publication on Modern English Architecture to which you have devoted so much valuable space in your esteemed journal, and I have to thank you very heartily for having deemed my book worthy of such consideration. It was undertaken with the object of giving the German art world some idea of the recent development of English architecture, and though I knew that I was able to reveal quite an unknown field to my German readers, I was not aware that my publication would arouse such interest in England as seems to be the case, since the point of view from which I looked upon the subject was that of an outsider.

There are, however, some points which seem to have given rise to a certain degree of misunderstanding, due, no doubt, to a lack of clear expression in my book, but also, it may be, to some extent, to the fact that your reviewer has not seen the prospectus of the whole work. I venture to crave your permission to say a few words by way of explanation.

Your reviewer misses quite a number of buildings which should find a place in any review of recent architectural work in England, such as New Scotland Yard, the Institute of Chartered Accountants, etc. It would seem that he took this first part for the whole work; but there are three more parts, which are now at press, and which will appear within the next few months. Herein are contained not only the two above-mentioned buildings, but also the majority of the others he misses, and many more besides. As the prospectus points out, the entire work consists of 110 plates, which appear in four parts, and the whole number of buildings thus reproduced is so distributed as to make each part equally interesting in itself, since any attempt to arrange the buildings chronologically, or according to subjects, proved impracticable. I am very grateful to your reviewer for having pointed out the difficulties of taking good photographs of buildings in England: they tend to make a task like mine rather a compromise, to which any insistence on completeness would prove fatal.

In the criticism which your reviewer so kindly bestows on the "introduction" to my work, he seems to find fault with the shortness of space which I devote to the Gothic Revival. He would be perfectly justified in doing so had I not treated this subject separately in a series of articles in the *Zeitschrift für Bauwesen*, to which I referred the reader in a footnote on p. 10 of my work. I had, of course, to assume that they were known, or at least easily accessible, to my German readers.

But besides, although I am very grateful for learning the omissions and defects which your reviewer points out in my summary dealing with the Gothic Revival, I cannot help thinking that he goes a little too far in putting, as he does, the Gothic Revival in the forefront of the whole question in connection with my book. Had I undertaken to give a treatise on the development of English architecture during the nineteenth century, or, indeed, in the Victorian era, the Gothic Revival must have necessarily played the most important part in it. But the title of my book shows quite clearly that my aim was to treat of modern English architecture only, and I have even given the limits of what I term modern in my preface. It begins for me just at that point where the Gothic Revival in secular and domestic architecture ended, and when quite a new movement began, initiated by men like Philip Webb, W. Eden Nesfield and Norman Shaw. It was this new spirit alone to which I devoted my book.

H. MUTHESIUS.

## PICTURE EXHIBITIONS.

### TWO COLLECTIONS OF WATER-COLOUR DRAWINGS.

THERE are two points of view from which architectural subjects may be treated by the painter. He may use them as material for fine scenic effects of light and shade and colour, or he may make records of them for the sake of the beauty of colour or form which has been lavished upon them by the men who built and decorated them. In the second case the utmost care and completeness of rendering are not thrown away, though it is often the case that the attention is directed to one quality to the neglect of others which may be thought equally important by the artist at another time: in the former, accuracy of rendering is of little value compared with the effect of colour or light and shade which the artist's imagination has conceived, and which he realises, or attempts to realise, with the assistance of the nominal subject. The collection of drawings shown by Mr. S. J. Hodson, R.W.S., in the galleries of the Fine Art Society has neither the accuracy of the record nor, except in a few cases, the impressiveness of the scenic effect of colour and light and shade. Indeed, Mr. Hodson's sense of colour seems to be weak, and there is an unpleasant brown tone which recalls the cheap lithograph pervading most of the subjects, which is probably due partly to an habit of expressing shadows with touches of an uniform brown colour instead of following those suggestions of variety which an attentive study of Nature will unveil to the eyes of him who looks for them.



To the subjects taken from the Loire Valley are added others from the North of France, and even some from Holland and Belgium, Germany, and London, which give greater variety, the most successful drawing, on the whole, being one of the Castle at Vitré, seen under an early morning effect, the picturesque silhouette of tower roofs and pinnacles telling in grey-blue shadow as one looks towards the sun. Close by is another effective subject of the tanneries below the same castle—a group of slate-roofed, half-timbered houses, with the sun striking on their roofs. These slated and plastered houses seem to be much to Mr. Hodson's liking, and another example of them is shown in "The Fish Market, Limburg-on-the-Lahn," a very direct and effective piece of work; while other drawings show picturesque half-timbered houses at Vannes, Lisieux, Vitré, and Goslar. The outside pulpit at Vitré forms the subject of another sketch, which the remembrance of a beautiful drawing of the same thing by Mr. Rooke a few years ago makes one, perhaps, inclined to undervalue, though the delicate Gothic and Renaissance detail of many of the subjects is done scant justice to by Mr. Hodson, the drawing being insufficient and coarse. The outlines are also often too heavy, and tell too much in a general effect which is intended to be realistic, not decorative, and this is particularly noticeable in the general views. Some of the street scenes, on the other hand, are successful; the well-known *Porte de la Grosse Horloge, Rouen*, which is much better pictorial colour than usual, and a street in Amboise, in which the street passes under a tower in a similar manner, especially so.

The sketches of the gates of Calais which have been destroyed are interesting, one of them being the gate used by Hogarth in his well-known composition; and some of the Mont St. Michel subjects are good, especially the First Gate, looking towards the *Porte du Roi*, where the outer gate is in shadow coming against the inner, which is sunlit, very well painted, and effective, and the street looking back to the same gate is a pleasant subject. In the *Brewers' Room, Antwerp*, a most elaborate design of stamped leather covers the wall which one wishes to make out, but in vain! Here, however, the effect is given, but in the historic room in the *Château of Blois*, where the Duc de Guise was assassinated, the detail is simply avoided, and the architectural student can only realise the effect by using his knowledge of the style. The subjects from Angers are very picturesque and interesting, with their steep roofs and quaint dormers, and the points of view are generally so well chosen that one regrets (from the architectural point of view) that equal care has not been given to the rendering of the beautiful details which abound in French buildings of the periods which form the subjects of so many of the pictures.

Mr. W. Eyre Walker, R.W.S., shows in the adjoining room drawings of a totally different kind. Here we have no architecture, but great variety of natural subject and treatment, the colour generally very pleasing and the handling effective and sufficient. But the architect, or at least the decorator, may take hints from this collection, though it does not contain anything architectural. The arrangement and schemes of coloration are in several cases original and suggestive. Take, for instance, the "Twilight over the Orchards," in which the blossomed trees are a pale lilac, darkening to smoky blue

in the distance, beneath a grey-blue sky with cold purplish clouds, tenanted by the moon and one star; "Winter Daybreak," an arrangement of blue-greys, expressing snowy ground and mysterious trees beneath a sky sparkling with stars; or "Homeward Bound, After a Feast Day"—a cornfield with a grassy way at the side, up which some geese retire, beneath a cloudy late afternoon sky, a hill of a very fine blue appearing over the stooks of corn. The most important drawings are "The Silence of a Summer's Day," in which the greens are well managed, though rather too pale, and "Semmerwater: Evening," with a very effective sunset glow on the hills on the other side of the lake, and a deepening gloom over the trees in the foreground. Other afternoon sunlit effects are well rendered, especially those which are autumnal, and Mr. Walker shows great judgment in so disposing his foreground flowers as to give them their full decorative value. This is especially shown in "A Silvery Day, near Llanbedr Woods," where the tones of the hills gather strength towards the centre of the picture so as to relieve the ragwort brightly over the warm green of the grass with most satisfactory effect. In one or two of the drawings the green of trees and grass looks unreal from the shadows not being of the right colour, and the skies are not always quite successful, though allowance must be made for the extreme difficulty of some of the effects which Mr. Walker has attempted.

A small drawing, "Twilight over Brendon Combes, North Devon," is very impressive, with the wrack of a past storm flying across a streaky red sky over the interwoven folds of the hills as they dip down into the valley, one beyond the other, following its windings; and near it is another delightful "Twilight, near Axmouth" this time, with white umbelliferous plants in the foreground and a river winding beneath a moonlit sky towards houses and trees in the middle distance. In "Llanbedr Woods, Portmadoc Bay," use is made of a high horizon. Pinkish cumulus clouds hang over the sea and the distant hills, and the rest of the picture is harmonious with low-toned greens. Another example of well-chosen colour harmony is "The River Wey at Walsham Lock," where the green of the grass beneath the grey-green willows is relieved by three white ducks, and the one touch of red, the brick pier of the lock, is half hidden and so surrounded by the willow trees and their reflections that it gains the greatest possible value. This exhibition should increase Mr. Walker's reputation.

"Picturesque Towns on the Loire," by Samuel J. Hodson, R.W.S., and "By Woodland and Stream," by W. Eyre Walker, R.W.S., at the Dowdeswell Galleries.

## BOOK REVIEWS.

### THE OAK HAMLET.

THERE is always something of interest in the history and associations of every old village, but in the case of Ockham that interest is of the slightest to any one not acquainted with the district, and in the ordinary course it would hardly be considered worth while to write a book about it. This little volume is a reprint of a lecture in aid of funds for re-hanging the church bells, and it gives much and varied information about the



village—such as a list of the lords of the manor from the time of the Conquest, an account of the church and the park, extracts from the parish registers, list of rectors, etc. It is illustrated by several reproductions from rather indifferent old water-colour drawings and from photographs, and is extremely well printed and bound.

We cannot say that there is much of general or of architectural interest, for Ockham has not made much stir in history, neither does it possess any architectural works of importance; but the church is interesting to the antiquary, and no doubt anyone with a hobby for archaeology will find this book of value.

A. R. J.

"The Oak Hamlet." By Henry St. John Hick Bashall. London: Elliot Stock, 62 Paternoster Row. 1900. 5s.

## BERMONDSEY.

THE district of Bermondsey is known to most of us as a centre of the leather trade, and the seat of certain manufactures, many of an unsavoury character; probably but few of us recognise what an interesting history it possesses, and how important the part that it played in the past. This importance arose from the fact that Bermondsey was from the time of the Confessor a royal manor and the seat of a royal palace. In 1082 a Benedictine abbey was founded here, which eventually rose to great dignity and importance in the State. All this and much more of later history is set forth at some length in this book, which deals in an exhaustive way with the whole subject, and traces the growth of the district from the earliest times down to the recent creation of the borough of Bermondsey. There is also much interesting information given incidentally about many of the important actors in the affairs of the State who have in different ways been connected with the district from time to time.

We can commend this book to everyone interested in the history of the different districts which form our modern London.

A. R. J.

"Bermondsey: Its Historic Memories and Associations." By Edward T. Clarke. London: Elliot Stock, 62 Paternoster Row. 1901. 12s. 6d. net.

## PIERO DELLA FRANCESCA.

IT is well that books which deal with the history and work of the lesser-known members of the great hierarchy of painters should be written by enthusiasts, whose admiration for their subjects shall lighten the necessary tedium of the search after and verification of details which appear to the ordinary man of comparatively little importance; though if they become the means of fixing the dates of certain works, and thereby affording a standard of comparison with others, they must assist to disentangle the sequence of the productions of the artist under consideration. The author is plainly an enthusiast on the subject of Piero della Francesca, and it is not everyone who will agree with his estimate of the influence which he believes Piero exercised on other artists. The plan of the book is that usual in the series

—biographical details, a description of the pictures attributed to the master on sufficient or insufficient grounds; some chapters on his influence and his pupils, and a list of works with the places in which they may be found. We in England are tolerably well provided with authentic examples of Piero's work, and can form a fair conception of his powers; but to thoroughly appreciate them a visit must be paid to Arezzo and Borgo San Sepolcro, where his best frescoes are, to the Galleries of the Uffizi in Florence, which contain the wonderful portraits of Federigo Duke of Urbino and his wife, and to Perugia, where the most charming "Annunciation," which he painted, forms the upper part of a picture in the Pinacotheca. It is curious that a painter who was so successful in portraiture should have also succeeded in subject-pictures, as Piero sometimes unquestionably did—the two talents not generally going together. The explanation may perhaps be found in the mural decoration which occupied so much of his time and influenced his design even in pictures which were not intended to decorate a wall. In fact, they had little of what is now considered the pictorial element, and his figures might be cut out of one background and transported to another without any damage, as the two are generally quite unrelated. Mr. Waters appears to over-estimate the qualities of his subject, as shown in his less important works at all events (see the remarks upon the fresco of Sigismondo Malatesta at Rimini on page 100), and the influence which he had upon other artists, though he carefully guards himself by saying that his suggestions are hypothetical, owing, no doubt, to an enthusiasm which leads him to glorify Piero by the insertion of suggestions which a cool judgment would reject as improbable. The distinction drawn between Rembrandt's method of chiaroscuro and that of Piero is just, but the author does not seem to realise the reason for the difference, which is that one man painted easel pictures and the other practised mural decoration. Any approach to darkness of chiaroscuro in a painting on a wall tells as a whole and does not decorate, which the early men well understood, and refrained from making the mistake made by later men in the endeavour to obtain realistic modelling. In an easel picture, on the other hand, such strong light and shade and mysterious low-toned effects are perfectly admissible and often most effective. Mr. Waters also appears in doubt as to whether Piero was in a position to influence Benozzo Gozzoli or the reverse, and that his critical eye is not very keen is shown by his saying that the dado of inlaid marble behind the "St. Michael" in our National Gallery is "a close imitation of the tomb in the 'Resurrection' at Borgo San Sepolcro." This is one long panel of marble surrounded by narrow mouldings and crowned by a small cornice with well-considered mouldings. The dado behind the "St. Michael" consists of several panels surrounded with mouldings and divided by little pilasters with caps supporting the frieze portion of an entablature, and one may say that there is no resemblance beyond the fact that coloured marble is surrounded by white marble in each. The book is well and lavishly illustrated, nearly all the works noted as authentic in the catalogue being reproduced, and several of those marked doubtful.

A. W.

"Piero della Francesca." By W. G. Waters, M.A. Great Masters' Series. London: George Bell & Sons. 5s. net.









THE HOTEL RUSSELL, RUSSELL SQUARE, LONDON: CHAS. FITZROY DOLL, ARCHITECT.  
VIEW FROM THE RUSSELL SQUARE GARDEN.



# THE HOTEL RUSSELL, RUSSELL SQUARE, LONDON.

*The photographs used to illustrate this article were taken by Mr. E. Dockree, and are strictly copyright.*

THE erection and equipment of a mammoth hotel is, nowadays, such an every-day matter that one is apt to overlook its importance on architectural and artistic grounds. For such an enterprise has great possibilities for good or evil, and the cur-

influence has, however, procured for many a genius recognition and employment which led to the production of masterpieces upon which it is our privilege to gaze to-day.

The relation of the connection between artists and their patrons in the past, and the manner in which they became associated, would, doubtless, make some curious reading. In some cases vanity has led a rich and vulgar man to employ artists simply to minister to his failing and supply him with the boasted title of art patron, although he may derive no pleasure from their productions. In other cases the same fault may cause a *nouveau riche* to employ certain artists simply because they are producing novelties and he desires to have "the latest thing"; and though such a proceeding may, on his side, be frankly immoral, it is almost needless to add that such patronage has led to the establishment of theories that have had far-reaching consequences in the art world.

But these points in favour of artistic influence in hotel design pale beside the more important argument which we have frequently advanced in other connections, viz., the education of the public. Art (we are using the word in its widest sense) cannot become a factor in the sociology of a race if it is made the plaything of cliques and societies, and confined to the private residences of a small number of citizens. In the last-named case art exerts no influence at all upon the general mass



THE HOTEL RUSSELL:  
MAIN ENTRANCE.

dismissal of an hotel venture as an entirely commercial affair is not always fair to its merits, or even expedient from an artistic standpoint. It must not be forgotten that hotels—especially the large hotels—are usually patronised by well-to-do and wealthy people, who have, by the very possession of means, the opportunities of assisting and encouraging art which are denied to its more humble and devoted disciples. Though wealth and artistic instincts are rarely present in one personality, it must not be forgotten that Art largely flourished in the past through the generosity and encouragement of patrons who are not even credited by history with the possession of good taste. Their wealth and

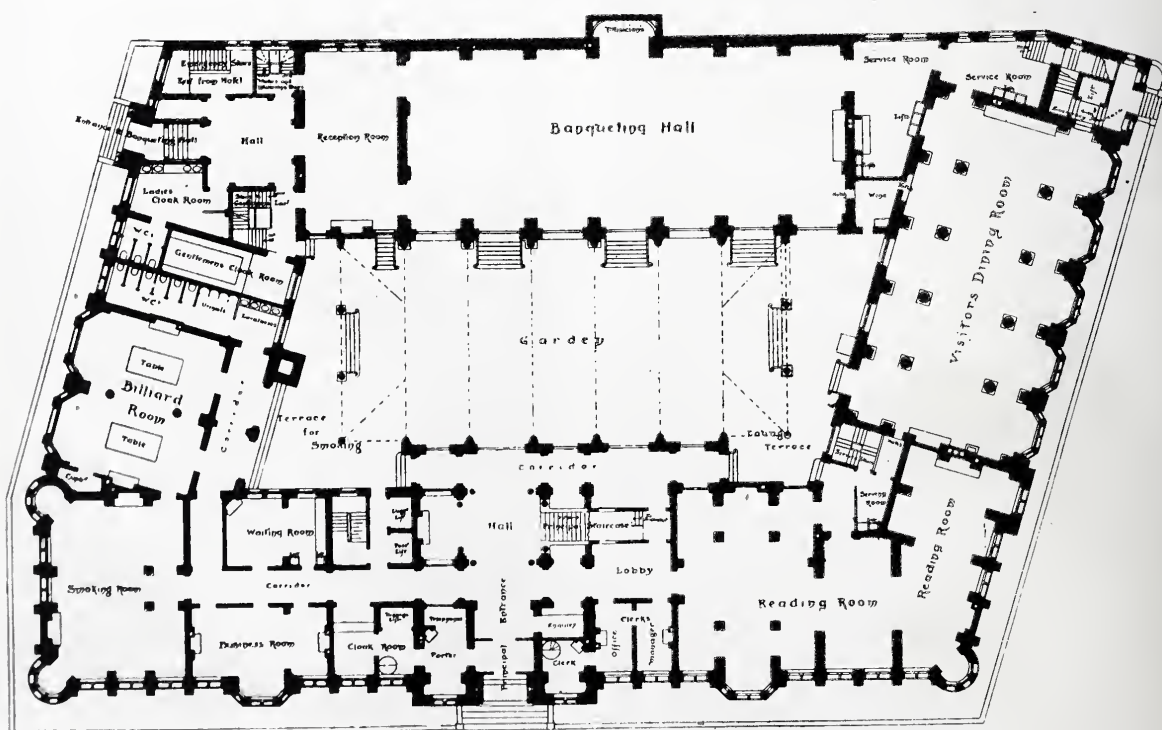


THE HOTEL RUSSELL:  
THE HALL FROM THE MAIN ENTRANCE.





THE HOTEL RUSSELL :  
FIRST FLOOR PLAN.



THE HOTEL RUSSELL :  
GROUND FLOOR PLAN.





ENTRANCE TO THE BANQUETING HALL  
FROM THE WINTER GARDEN.

of the people; it may or may not affect a small circle of the owner's friends, but there its power ceases. No one denies that our churches, town halls, &c., and other public buildings should be created by an artist's hands; but the large number of semi-public buildings—that is, buildings belonging to private owners, devoted by way of trade to the use and service of the public—the art worker usually passes by as unworthy to be included in the field of his operations. It has almost become an axiom that a theatre, a restaurant, an hotel, or a railway station cannot be designed or constructed with any pretension to art. The mere presence of a locomotive engine is held sufficient to bar art from the surrounding station buildings. Putting aside the narrowness of view which cannot see any beauty in an engine or any art in the perfect fulfilment of its functions, it has already been proved that much may be done in regard to the buildings we have mentioned. Dr. Cuyppers has shown us in Holland what may be done with a railway station; the Trocadero and the Great Queen Street Theatre are both well known for their coloured plaster decoration, and numerous other examples may be cited of commercial buildings upon which artistic skill and thought has been lavished.

The importance, therefore, of voicing the claims of art in buildings which the public habitually use cannot be over estimated. Lectures they never attend, books they never read, and galleries they rarely enter, cannot exert half as much influence upon the general public as one piece of good work in an hotel or theatre. It is all the more satisfactory, therefore, to observe that commercial structures are no longer being left entirely to the mercies of the speculative builder, and that their proprietors have already awakened to the possibilities and advantages of employing artists in the design and embellishment of their buildings.

The Hotel Russell, the subject of this article, is one of the latest large hotels erected by The Frederick Hotels, Limited. It is a great pile in terra cotta and red brick, on the east side of the Square from which it takes its name, and, apart from its intrinsic merits and demerits, it has an added architectural interest from the fact that its appearance has had considerable influence on the other houses in the Square. About the time the building was completed the leases of the houses fell in, and an extensive renovation of these residences was carried out, terra cotta being largely introduced for dressing to bring the houses and the hotel into harmony. It is needless to add that the change in the general appearance of the Square is considerable, but the work



VIEW ON THE GRAND STAIRCASE.



has been done fairly judiciously, and the Square is considerably brighter and more cheerful for it.

The site is a good one, and will be of much more importance when the new street proposed by the London County Council is an accomplished fact, and the main road from north to south runs along this side of the Square; the external appearance will probably, therefore, be more narrowly criticised than would otherwise be the case.

The size of the building makes it impossible to obtain any satisfactory photograph of it, but the view we give, taken from the Square garden, is picturesque, though we regret it does not show all the detail we should like to give. The style chosen is an adaptation of the German Renaissance, which strikes one as rather too fussy for a building of this size, while the angle turrets carried up through tier after tier of windows lack strength. The gables, again, show German influence in some cases, though some of these are rather weak in outline.

The centre portion, which is square and projects slightly, has a greater appearance of stability, and it would have been considerably to the advantage of the front if this plan had been carried up to the dome instead of "tailing off" as it does into more turrets, and these again in their turn brought to a flat face by an arch between, which, standing free of the wall behind, looks thin from below.

A noteworthy feature is the attempt to introduce colour into the building, a rare occurrence in our English work, but much more general in that of Northern Germany, from which the general idea is derived, and where heraldry played a far more important part in architecture than it ever has in our own country. The colour here is



THE GRAND STAIRCASE FROM THE HALL.

introduced in a long series of plaques, having thereon the coats of arms of the different nations of the world, but they have the appearance more of a decorative application than of an integral part of the original design, being placed in the spandrels of a semi-circular arcade of terra cotta running round the first floor.

It is easy to see on examining the building that the architect, Mr. Fitzroy Doll, has a penchant for heraldry; we find it inside the building, too, where heraldic designs are fully used with good effect in the glazing, some of the colouring being very pleasing.

German architecture is a style that does not find much favour with us in our own country, though, true enough, it is the expression of a Teutonic race nearer akin to us than the Latins, whose work we study to an enormous extent. It is a mystery why young and aspiring architects do not first make themselves acquainted with the work of our own countrymen, instead of rushing abroad for continental study at the first opportunity. What more beautiful style is there than our Renaissance? A little



ARCADE GALLERY TO THE HALL, FIRST FLOOR.





VESTIBULE AND HALL.

more free, a little less settled by rule in every detail, a little more homely, but a kindly style well suited to our country and our requirements, full of beauties and replete with suggestions; many appealing to us at first sight, others only appreciated by those who have made it their study.

How often do we hear the cry about our lost national architecture? How is the existence of an architecture of our own possible when every man must go abroad for his ideas, chooses his style or styles as the case may be, and erects over here a more or less presentable adaption of them? Why not first develop our own for the styles of other countries, for other people with dissimilar tastes and ideas? And, above all, the product of different climatic and social conditions cannot be so suitable as our own quiet and comparatively unpretentious methods of building: there are fine enough examples in existence of an English Renaissance in the grand manner.

Paradoxical as it may sound, it is the very conservatism in our ideas of architectural training that is the chief power militating against a national architecture, a conservatism that impels us to send our sons abroad to seek knowledge because it was the custom of our fathers to do so,

sending them to study the Omega of architecture before the Alpha. The use of foreign study should be to amplify our own knowledge, to add the choicest ideas of others to our own, not to master to some extent an alien style and adapt our own to suit the foreigner. It was not till quite recently that students have had an opportunity of studying books of English Renaissance without which primary introduction the mastery of even the most general principles would be a matter of great difficulty. This is not now the case; books on the period multiply, and from them something fresh may be learned—the more we learn the more we wish to learn.

But to return to our subject. The points of view from which a building may be criticised are many and various, depending mainly upon the uses for which it is designed. In a place like this the plan is of paramount importance, the smooth working of a great establishment such as the Hotel Russell is essential.

Seemingly in this the architect has been entirely successful, and nothing that would assist to gain this end has been forgotten. In the centre of the basement are the engine-rooms, which generate the power for the lifts and for pumping the water to the top of the lofty tower at the south-east corner, from which it is dis-



THE BEDFORD FIREPLACE.



tributed over the whole building, while the boiler-rooms for the heating and hot water supply and coal bunkers take up a good deal of space. A corridor of glazed brickwork runs round the whole building, the cellars being in the centre of the block, while on the outside of the corridor is a series of rooms for staff and administrative purposes.

The hall, approached from the vestibule at the main entrance, is richly decorated in coloured marbles with a large open-hooded fireplace on the left side and the main stair opening off it to the right. This is also of Pyrean marble: the pierced panels, which take the place of the usual balustrade under the handrail, are good both in design and execution. The finish of the wooden handrail on the first floor is very picturesquely treated by being run over the marble one a short distance and terminated by a bronze dragon.

The hall is square, the height of two floors, and an arcade carried round the well at the first floor level has a good effect, though the columns supporting the semi-circular arches are too thin: the space round the arcade is used as a lounge looking on to the Square in front or down into the hall below. The marble work has been well carried out.

Beyond the offices is a reading-room panelled with light oak, and at this point the corridor turns at right angles and forms a raised platform at one end of the winter garden, which is in the



ARCADE GALLERY TO THE HALL, FIRST FLOOR.

centre of the whole block, approached either straight from the entrance hall or at either end from the corridors. It is treated with an Ionic order of marble pilasters with an entablature above, over which, again, there is a flat projecting cove following the line of a very slightly curved glass roof, which would have been better constructed to a steeper pitch. Why this was not done is not at all obvious, as the outer glass roof is considerably steeper. Ventilation is provided here by electric fans in the outer roof and openings in the inner one behind the cove, which is unsatisfactory, projecting unsupported into the room.

The dining-room opens off the raised platform at the end of the winter garden next the reading-room; it is a long room with two rows of piers of a dark-coloured marble; they are nearly square on plan, kept quite plain up to within about four feet of the ceiling, when some small columns carry up the line at each corner with figures between.

The banqueting hall runs along the back of the winter garden on the opposite side to the entrance hall, and is so arranged that it can be cut off from the rest of the building and used with a reception room and a separate entrance.

The smoking and billiard rooms in one corner of the building are fitted up in quite a different style to the others; the woodwork is of the most modern type—flat mouldings and tapering posts—while



GRAND STAIRCASE AND CORRIDOR, FIRST FLOOR.





QUEEN ELIZABETH : STATUE IN TERRA COTTA.  
H. C. FEHR, SCULPTOR.

the carving in the corbels, &c. is of foliage very realistically treated. The glazing in the windows of these rooms, also, is in keeping with the other decorations, some good colour being introduced in conventional landscape patterns. Adjoining these rooms is one for business for the use of visitors.

The first floor accommodation is provided in suites of rooms, a long corridor running round the whole building with rooms on either side, the inner ones lighted from the large area over the winter garden in the centre of the block. The corridor in the front part of the building is nicely treated with an order and semi-circular circles above, lighted at the centre from the lounge round the hall arcade.

The floors above are all repetitions of this floor, but less elaborately decorated, and have more single bedrooms. The most prominent feature of the interior is the staircase and hall, of which we give several views; but attention should also be drawn to the bedrooms with bath-room *annexe*, which have been specially designed for the convenience of visitors. The terra cotta work had the special attention of the architect, and the statues of England's four great Queens, which are placed in niches on the main front, were, with other sculptural work, designed by Mr. H. C. Fehr. We illustrate two of these, Queen Elizabeth and Queen Mary, wife of William III.



QUEEN MARY II. : STATUE IN TERRA COTTA.  
H. C. FEHR, SCULPTOR.



## THE MONARCHY AND THE ARCHITECTURE OF LONDON.

THAT Paris is France in a political sense few will deny. Frenchmen regard their capital with an admiration amounting to enthusiasm; its embellishment is a matter of national interest as well as municipal duty; its streets, its squares, its monuments, all bear witness to careful planning with a view to architectural effect. London, though a greater city, richer, more populous, and possessing a finer river, is less fortunate. There are Parisians in plenty to whom life is Paris, but few genuine Londoners. It is difficult to arouse much interest in the adorning of London, and the want of co-operation between authorities and the inertia of the public seem peculiar to the place. One influence, however, has been constantly favourable to the arts throughout London's history: this is the monarchy.

It is so in spite of the jealous age with which all encroachments by the Crown were regarded by the City of London down to a very recent period, and equally so in Westminster in spite of the growth of Parliamentary power there. To the visitor in London—using the word in its modern and extended sense—the place would be almost featureless but for the great landmarks of history, political and ecclesiastical, which it owes to the various Royal houses that have reigned over it so long. Its most beautiful building might, indeed, at first be considered an exception, for the abbey of Westminster was an ecclesiastical body, but its great collegiate church it owes to King Henry III. He raised the present fabric on his return from a visit to Paris, where the Sainte Chapelle had recently been completed. Full of religious and architectural enthusiasm, the King pulled down the Norman round-arched church of Edward the Confessor and in its place gave Westminster its beautiful Gothic church.

Its neighbour, the "Houses of Parliament," is, in spite of some defects, the most successful of purely modern buildings; this, too, in spite of its popular name, is really the King's Palace of Westminster. What the history of the proposed memorial will be, and what measure of success it will meet with, remain to be seen, but the vast pile rising from the Thames, with its great "Victoria Tower," is itself, to some extent, a commemoration of the Queen's reign.

Westminster Hall and the Tower of London we owe to the second Norman King; the origin of Henry VII.'s Chapel speaks for itself, and for many years the royal help was freely extended to the embellishment of the capital, culminating in the period of the Stuarts.

Inigo Jones's vast design for a new palace of Whitehall was never carried out, but one splendid fragment, the Banqueting Hall, remains to show the quality of his work. Charles I. knighted Van Dyck and Rubens, and began to make a collection of pictures. The reign of Charles II. might be described as the reign of Wren of St. Paul's, of Greenwich Hospital, of a forest of new towers and steeples, and of a new capital.

The parks and pleasure grounds of London are largely due to royal bounty and munificence, St. James' Park to Henry VIII., Hyde Park to Charles I., and Regent's Park to George IV. The list might be immensely extended by including the royal parks, gardens, and forests generally open to the public in greater London.

The gradual change in the position, or, more correctly, the sphere of duties of the monarchy, has tended in modern times to substitute a department called the Crown for an individual called the sovereign in the matter of London improvements, and the change has not been altogether to the advantage of the arts. George IV. employed Nash to give us Regent Street, "the Crown" allows the appearance of the street to be injured and its proportions altered by the villainous "domical" structure which has arisen upon the site of Hanover Chapel, and this, for a bad beginning, threatens something worse in the rebuilding of the street as the leases fall in. The association of London with the monarchy has lasted for eight centuries and is entirely for the benefit of the town; it is important, however, to remember that London improvements cannot now be carried out as easily as when Regent Street and Regent's Park were planned. London, for which the sovereigns of England have done so much, is now provided with an opportunity of commemorating a sovereign, and the occasion will be one which, properly utilised, may give us not only a monument, but a great London improvement. Will it be so, indeed? or will it be some shabby compromise, some tolerable effigy of the Queen, poorly placed, with conventional detail and unsuggestive surroundings?

It is worth noting that the memorial question is being discussed simultaneously with other suggested changes; it may itself involve a new street and possibly lead to some remodelling of Trafalgar Square, as well as of the Mall and St. James' Park. What is wanted is some master mind to create, direct, and inspire the work, and a public sufficiently alive to the principles of architectural effect to support the work. In the days when the King and Dr. Wren, the "Surveyor-General," discussed the rebuilding of London the masses were "uneducated" indeed; but the knowledge of architecture and an observance of



its main principles were not unusual among the leisured class. If the work of the seventeenth and eighteenth centuries be not always to our taste it is well proportioned and harmonious with its surroundings; we can but hope that in the twentieth the influence of the Court may still be favourable to good taste in London architecture.

JOHN C. PAGET.

## THE SWORD OF DAMOCLES.

THE advantages which the architect enjoys as compared with painters and sculptors are of an obvious kind. The architect, for example, who likes to keep green the memory of his own works has possibilities for doing so which are denied to them. Other artists, roughly speaking, are confined to the contemplation of the works of which they have not been able to disembarass their studios, a privilege which a Haydon might value, but Haydon does not spell the modesty of ordinary man. For the architect, on the other hand, the whole world is, in this sense, his studio, and a studio so large that he can greet one of his children and turn a careless shoulder to another without risk of seeming unfatherly. Nor are these opportunities for him alone. His works are displayed in a vast gallery—the streets and squares of cities, the hamlet and country side—through which passes not only a small and cultured minority, but a whole people. This is a great and signal reward, but it is a two-edged sword in the hand that grasps it, because from the fact of its publicity the existence of an architect's work, not in any metaphorical sense but in stern and sober reality, hangs on the will of the people at large, and this is often founded in unreason and arbitrarily enforced. The old historian could dare hope that his book should have the "gift of going on and not to die," and the centuries have been kind to him, but it is not for the architect to cherish so bold a thought. He builds in perishable materials, of course, but this is not so much the reason of his diffidence as the conviction, founded on experience, that the world holds cheap what it has come by cheaply. The average man who puts down his shilling to enter a picture-gallery is satisfied that he is going to get something in return for his money, and that that something is Art, but the beautiful building which offers itself for his delectation as he walks the streets is in quite another category; he may have glanced at it a thousand times, but he has looked at it intelligently, never: he is familiar with it, but has no understanding of it; he would be surprised

to hear that it is a work of art, and he regards its creator, if he ever gives the matter a thought, not as an artist but as a purveyor. If this is the view of the individual, it need not surprise us that the corporate mind, in which the worst qualities of the units which go to its composition are generally prominent, should make no more of brushing away a piece of architecture than of breaking a cobweb. To pull down a church and put a railway station up in its place seems the most natural thing in the world to an enterprising board of directors, and the custodians of the sacred fabrics do not always seem alive to the responsibilities of their position. This was certainly the case at St. Mary Woolnoth, to say nothing of St. Dunstan's, and there were moments when admirers of Hawksmoor's characteristic work were on the worst possible terms with themselves; and this is but one example among many. There seems to be something in the blood of the citizen which impels him to destructiveness. Like the English sportsman of the French fable, who exclaims, "It is a fine morning, let's go out and kill something," he burns to destroy, to hear the crash of time-honoured masonry falling in ruins. Certain buildings affect him as the red rag the bull. The safety of St. Mary-le-Strand is assured now, but for years a worthy tradesman of the neighbourhood laboured for the destruction of a building which is, perhaps, Gibbs's best title to fame. Time after time he took up his parable against the narrowness of the street, all unconscious that his sympathies formed the best possible parallel to it. The same old cries are raised, the same old arguments trotted out with wearisome repetition. With what confidence one looks at regular intervals for the discovery, by some new and original thinker, that St. Martin-in-the-Fields wants docking of its lower flight of steps, a feature as well contrived as it is essential for effect! how surely one's forebodings are justified! To say that the partisans of these "improvements" are wholly without justification would not be true. They have just enough reason on their side to make them the more odious, because the more dangerous—just that homœopathic minimum which fills the prejudiced mind and makes it inaccessible to argument or entreaty. St. Martin's, alas! has passed out of the region of things in dispute, and as these words are being written the birds of prey are settling upon it. There are cases, again, such as London Bridge, where our quarrel is not so much with the demand as with the expedient which is to meet it. London Bridge cannot, as a fact, do what is required of it. But these iron gangways for foot passengers! Shade of Rennie! Is London to be left without a single bridge which is also architecture?



Like St. Mary Woolnoth, like St. Dunstan's, London Bridge is in jeopardy simply on a question of pounds, shillings, and pence. It might be widened as Magdalen Bridge, Oxford, was widened, but ornamental ironwork would come cheaper, and we may be sure that the City Fathers will spare us nothing of what the adjective means to them. Thus it is that the sword hangs over the architect's head, and of whom can one say that it will never fall on him? Of Wren? Well, the fabric of St. Paul's is, perhaps, as safe as anything can be, but even here irresponsible deans are found to attack it in detail.

What is the architectural history of the last half century in London? a long catalogue, indeed, of new building, of much of which we may be proud, but a longer one of landmarks destroyed, keystones of old reputations ruthlessly knocked away, new names ousting old ones in the mouths of men? London's forest of towers and spires has fallen to the axe of commerce: our merchant princes asked to be sumptuously housed and our architects have responded with much magnificent, and even noble, building. But it is not so much the result as the process which gives us pause. Is there any place at all for finality in it? How long will these new palaces answer to the demands which other generations will make of them? One thing only is certain—that sentiment will not add an hour to their span.

If mere artistic propriety availed anything Newgate would be spared to us. Its successful assumption of the austere and simple dignity which belongs to works of Cyclopean scale appeals even to the unconscious crowd, but the death sentence has gone forth, and the name of Dance will follow his work into oblivion.\* If a great name could serve for a shield against the iconoclast, Regent Street would still be ennobled by the portico of the Hanover Chapel, but the name of the "Great Greek" was as impotent to preserve it as that of the least of us would have been.

The work of art only holds its place on sufferance, but, except in the case of architecture, the insecurity of its position is rarely, if ever, brought to the proof. Did the painting or piece of sculpture incommode him, as buildings sometimes do, King Demos would trample upon it with just as little compunction. Nor need we be under any illusion as to the future: it will be exactly of a piece with the past. But, hold this conviction as strongly as we may, we are not thereby absolved from doing what we can to bring home to the public the fact that buildings have an aspect other than the purely commercial,

and should no more be wilfully tampered with than other works of art. Did St. Paul's boast an altar-piece by Tintoretto, let us say, the Dean would hardly have set Sir Wm. Richmond at work on it, even if to the eyes of both certain passages might seem to be unfinished or to admit of improvement.

It should be our business to make Wren's work as inviolable in people's eyes as that of Raphael or Michelangelo himself, and this can only be done by the exercise of unswerving loyalty on our part towards our brethren, dead as well as living. We cannot ask the architect who has to earn his living to be Quixotic, but a story told the other day will serve as an illustration of the sort of behaviour which does and which does not promote respect for an architect's work in the minds of people in general. Called in to make some alterations at the Fitzwilliam Museum, Sir Digby Wyatt found, on consulting Cockerell's drawings, that a staircase, which it was a part of the scheme to destroy, had been worked out with such charming nicety so that from whatever part of the hall it was approached the step presented itself to the tread, that, rather than commit what he regarded as artistic murder, he resigned his commission. Cambridge is a place of culture, and his action might conceivably have led the authorities at least to defer the execution of their project; instead of that, they went to Mr. Edward Barry, who confirmed them in their wrongdoing by taking out Cockerell's work and putting in a stair of his own as innocent of all guile as the dove itself. If Mr. Barry had declined, Mr. Smith or Mr. Jones would no doubt have stepped into the breach. There is always somebody who can keep his better impulses under proper control, and this is a difficulty, but, at least, one honours Sir Digby and likes to think that his chivalrous attitude may have leavened some of those hard official hearts.

This is the kind of action we want. Restoration is accountable for much. The world has seen architects cutting and carving old work as if it were so much cheese, and has accepted architecture at the valuation which its professors themselves appeared to put upon it. The worst of this is over, but its effects still live and have to be battled against. When Ulysses was invited to triumph over the frenzied Ajax, he would not. Some day, he reflected in his canny way, I may be in a like position, and what shall I have to expect then if I forget myself now? He did not take high ground, but he did the right thing. Let us, like him, remember that Time has its little ironies, and if we cannot rise to a high motive let us at least learn to spare, that we may be spared when our own time comes.

A. E. STREET.

\* The Mansion House belongs to an altogether lower order of design.



**T**USCAN PAINTING AND SCULPTURE: BY LEHMANN J. OPPENHEIMER. PART THREE.

IF the reader now feels as if half a century had elapsed since we had the first period of Tuscan art under our consideration, this intermezzo will have served a double purpose, and we may resume our inquiry. But I must reiterate my opinion that in endeavouring to appreciate the work of the artists under our notice, the important point is not to know where the faults are, but to feel what each one has to give; we must measure his art not by the fewness of faults but by its positive qualities, for great pictures often contain glaring errors, whilst the

The first work of importance was called forth by the announcement of a competition for the execution of a second pair of bronze gates to the Baptistery at Florence that might rival Andrea Pisano's. Seven artists entered, three of whom, then all in their twenties—Quercia, Brunellesco, and Ghiberti—achieved great fame in later years. Ghiberti's trial panel was acknowledged to be the best both by the judges and by his fellow competitors, and the next twenty years of his life were chiefly occupied in carrying out the work. Nearly a century had elapsed since Andrea began his gates, but at first sight the difference between the two is less than might have been expected. In the expression of spirit Ghiberti even lost ground a little, though he gained in the representation of



THE VOW OF POVERTY: FRESCO BY GIOTTO IN THE LOWER CHAPEL OF ST. FRANCIS, ASSISI.

“faultily faultless” is of all art the most insipid and uninteresting.

The second and most brilliant period of Tuscan art, which may be said to begin in the year 1400 A.D., and to attain its zenith just about one hundred years later, is distinguished by the exceedingly individualised gifts of the artists who gave it lustre. In the first period men like Giotto and Andrea Pisano advanced art steadily on all sides; in the second, most of the artists concentrated their attention more on particular qualities, and developed these to a very high pitch of excellence, whilst a few tried to combine what had thus been perfected more or less in isolation.

the organic structure of man's body, and still more in composition of line and mass. He shared in the enthusiasm for antique art and literature, which was one of the features of his age, and his house is said to have been full of Greek and Roman artistic treasures: from them he seems to have learnt chiefly how to produce harmony by means of excessively simple radiating folds of drapery and the possibilities of a graceful flow of line in the naked human form, which he saw more clearly than any Tuscan before him. To express this, indeed, he often posed his figures in slightly affected attitudes, but he probably found that the indefinable beauty of line that a finely-built man



exhibits in almost every action escaped him when he tried to portray it accompanied as it is in nature by the most subtle disguising of its flow. Until complete mastery has been gained over the main swing of any action, attention to the subordinate curves, or variations on the theme as we may call them, is likely to result only in a chaos of beautiful detail, and we must be thankful to Ghiberti for a conventionality which prepared the way for an ampler and more satisfying style of linear composition. As in his figures, so, too, in his draperies, he adopted almost invariably flowing lines, such as only the very softest materials would assume. In 1424 the gates were finished, and the authorities removed Andrea's to the south side of the Baptistery, that Ghiberti's might occupy the place of honour opposite the cathedral, commissioning him the next year to model the third pair. These in their turn displaced his first and are the ones by which he gained his greatest fame—the pair which Michelangelo declared worthy to be the gates of Paradise.



DAVID: BY DONATELLO. IN THE BARGELLO, FLORENCE.

In his youth he had tried his hand at painting as well as relief, and in these later gates he has cast away tradition and given to the bronze a pictorial recession that has been the subject of unstinted praise or blame ever since. So long as it does not interfere with some other quality such as harmonious distribution of masses, which in less skilful hands it too often does, I think this recession a distinct gain for sculpture; but, whether right or wrong, in struggling to obtain this effect he discovered more about perspective, both aerial and linear, than any earlier artist, and his pupil, Uccelli the painter, feeling its great importance, devoted himself so enthusiastically to the linear half of it, and painted pictures which exhibited its principles with such absurd clearness, that later artists were easily able to assimilate them. From an artistic point of view a knowledge of perspective is doubly important: it enables the artist to convey a clearer idea of certain aspects of Nature, and it also often gives a higher unity to the lines with which it deals; by its aid we are made to feel that lines, for instance, which radiate in the picture represent further relations of parallelism in reality, or that shapes which on the flat display great variety are really the same seen in different directions at various distances. In his second gates Ghiberti exhibits even more fully the harmony of line which characterises his first; how anxious he was to secure this at all costs may be well seen in the panel representing the history of Isaac. The further of the two servants who are conversing in one corner has had his right leg dislocated and bent in a most abnormal manner solely for the sake of getting a line in harmony with the donkey's foreleg on the one side, and with his own right and his companion's left forearm on the other.

Jacopo della Quercia of Siena must be mentioned next. He was a few years older than Ghiberti, but his genius developed later and in a different direction: improving upon his predecessor's knowledge of the human form, he also, and chiefly, gave a fresh impulse to the expression of spirit by the glow of simple, healthy emotion with which his best works are suffused.

Of all Ghiberti's contemporaries Donatello was undoubtedly the greatest, and probably influenced the evolution of Tuscan art more than any other man. Attaining but rarely to the harmony of line of which Ghiberti was such a master, Donatello developed the realistic side of art and became one of the greatest leaders of naturalism. Until his time the expression of individuality of character had remained almost undeveloped. Giotto, Andrea Pisano, and the painter of the Spanish chapel walls, had progressed farthest in this direction, but their figures, excepting some



more or less idealised portraits somewhat out of harmony with the rest, are of comparatively few types, most of the differentiation being produced by the emotion which they attempted to infuse. Donatello saw clearly, and carved for us, the way in which character, no less than the moment's emotion, can be suggested through its vesture of flesh. The innocence, playfulness, and awkwardness of childhood, the mawkishness of youth, the hero's high resolve, and the rough simplicity of the time-battered peasant he has given us, im-

St. Peter, and you will soon feel how individualised his figures are. The attitudes, too, agree perfectly with the character suggested by the form. David's easy balance, swinging hips, and languidly drooping left thigh suggest character (though not, perhaps, that of the Bible David), as well as does his lithe, lank frame and lackadaisical face; and we see the noble resolve of youth in St. George's bearing as much as in his hands and head.

At times Donatello competed successfully with



THE RAISING OF THE ELECT: BY SIGNORELLI.  
IN ORVIETO CATHEDRAL.

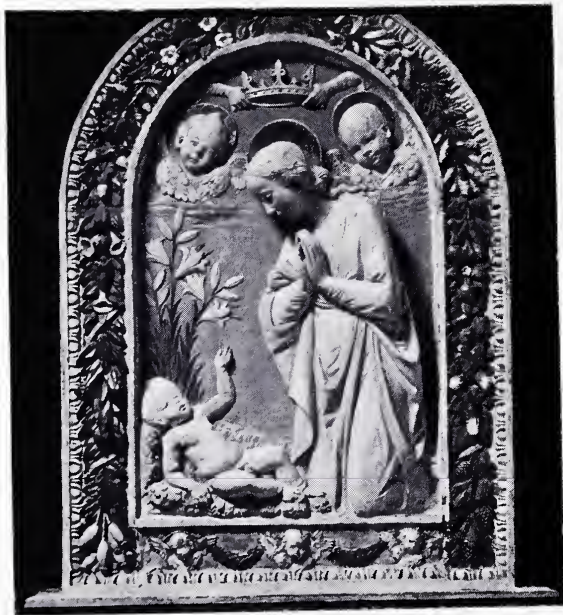
pressed not on features alone but on every limb. We might take dozens of arms or hands from Ghiberti's gates and, comparing them, find them different only in attitude, essentially the same arm and hand modelled in different positions. But try the same with Donatello: take three of his statues, the St. Peter and St. George from Or San Michele, and the bronze David in the Bargello, and try to imagine the latter with the strong but refined hands of St. George or the equally strong but more toil-roughened ones of

Ghiberti on his own ground, as in "The Presentation to Herod of John the Baptist's Head," on the font at Siena, where he has introduced a recession as pictorial as his rivals; but the differences between the two are very apparent even where they most resemble one another. Ghiberti attained to harmony by arrangement of his lines and masses, Donatello chiefly by unity of subject. In the relief mentioned above, for instance, the scowls of the servants at the musician who is still playing to the dance of Herod's niece when



the Baptist's head is brought in, the fright of the little children, the disgust and regret of Herod, which Herodias attempts by argument to allay, and the mingled horror and curiosity of the guests, all help to bind the figures together with an intense tragic interest as completely as any arrangement of lines could do.

There are a number of portrait busts and reliefs by Donatello, all magnificent for their delineation of character, and no doubt he learnt much of the individuality which appears in his statues in doing these. I have insisted very strongly upon his power to express life and character, because this was his great contribution to art; but he did more. In his best work, at least, he reached a harmony of surface, richly modelled yet with complete interdependence between all the complex convexities, a harmony of modelling which



MADONNA AND CHILD: BY LUCA DELLA ROBBIÀ: BARGELLO, FLORENCE.

can be felt but not expressed in words, and which approaches more nearly than the work of any Italian to the perfection in this quality attained by the Greeks. By limiting themselves, then, Ghiberti, Quercia, and Donatello in different directions made most important contributions to Tuscan art and prepared the way for a union of their various excellences.

To a certain degree this was done by Luca della Robbia, who was born in 1400, about the time when the three sculptors just mentioned were beginning their life's work. His finest work was his first important one, the organ gallery of the cathedral of Florence. In this we find something of Ghiberti's harmony of line, of Quercia's intimation of spirit, of Donatello's naturalistic individuality and power of seizing transient

expressions; but in none of these qualities did he equal his respective forerunners.

Later on he devoted himself entirely to the kind of glazed modelling named after him, and though he never quite equalled his organ gallery reliefs he developed an insight into the beauty of childhood which has, perhaps, never been surpassed.

Amongst the painters of this time Fra Angelico was the most remarkable. In the evolution of Tuscan art he must be looked upon as a result rather than a step towards something higher. Utterly out of harmony in his purity with the age in which he lived, he had little chance of affecting the development of art; even his pupil, Benozzo Gozzoli, who was more influenced by him than any other artist, soon lost all trace of that influence after his master's death.

Fra Angelico resembles Giotto, perhaps, more than anyone: the colour of the latter became in his hands almost rainbow-like in its aerial intensity, and the work of both is full of purity of thought. But this perfect expression of purity (on account of which Mr. Ruskin, in his early writings at least, ranked him amongst the greatest painters, and which undoubtedly adds a harmony of subject to Angelico's wonderful harmony of colour) always seems to me more of a weakness than a strength. His figures are pure because they have had no passions to lead them into temptation, and I conceive that the possession of even what we call, relatively, degrading passions is the sign of a higher manhood, and a necessary step to a nobler stage, when without any abatement of intensity the passions are so guided into the right channels by a still stronger reason, that nature becomes "both law and impulse." Impulse without law looked at from this higher stage is no doubt relatively an evil, but law without impulse is a superfluity. Those who remember Fra Angelico's later work, more particularly his frescoes in Nicholas V.'s chapel in the Vatican, may think I am unfair to him. I admit that in these he does occasionally show much more than mere negative character, but these instances are the exception, not the rule; they do not surpass in expression of spirit the contemporary work of painters or earlier work of sculptors; and, indeed, it is not from them that Fra Angelico derived his fame. He won that for his colour, which in its own limited way has never been equalled; for his harmonious composition, though in this he did not equal Ghiberti, but chiefly, and in my opinion undeservedly, for his expression of spirit.

The man who first resuscitated painting after the lull at the end of the fourteenth century, and to whom indeed, though fourteen years his senior,





ADAM : FROM THE CEILING OF THE SISTINE CHAPEL, ROME.  
BY MICHELANGELO.



Fra Angelico was much indebted in his Vatican frescoes, was Masaccio. Had he lived longer he might have equalled Giotto; as it was he painted for only five years, dying at the age of twenty-seven, but in that short time he at least managed to impart a fresh impetus to the development of the art.

In 1423, when he was commissioned to paint the Carmine frescoes, Ghiberti's first gates were approaching completion, and Masaccio's introduction of a more realistic light and shade in painting than his predecessors had used may have been due to a study of them, but whether before that date Ghiberti had modelled any pictorial reliefs in the style of his second gates which were commissioned the year after, and whether the aerial perspective which Masaccio developed in painting was suggested by Ghiberti or *vice versa*,



HEADS FROM A FRESCO BY FRA LIPO LIPPI  
IN THE CATHEDRAL, PRATO.

or whether they introduced it into the sister arts independently of each other, is a doubtful matter. Linear perspective was introduced into painting about this time, as I have already mentioned, by Ghiberti's pupil Uccelli. But the painters of the early fifteenth century had to learn much that the great trio of sculptors had mastered: the one art was fully fifty years in advance of the other.

Just as Masaccio did for painting, though not so fully, what Ghiberti had done for relief work, so Fra Lippo Lippi echoed Donatello in the sister art, bringing into it a greater individuality of character than it had known before. The Uffizzi Madonna, one of Lippi's early pictures, shows him pledged at the outset to naturalism. The Virgin is no longer, as with the painters before Cimabue, a mere symbol; no longer as with Giotto merely

a generalised woman to whom life has been given by an attempt to portray emotion; she is a maiden such as Fra Lippi might any day meet in the streets, not at all of regular features, the nose turning up in the most unorthodox way, and the simple contour of cheek, delighted in by the earlier painters, exchanged for angular, sharply changing surfaces—not a very high type, perhaps, but at least more human than the earlier Madonnas.

Later on in life, when Filippo Lippi painted the choir of the cathedral at Prato, his grasp of individuality had become still greater, and many of the faces, more particularly those in "The Burial of St. Stephen," rival Donatello's statues in penetration into character. We see there the frank face of unsophisticated youth, the contracted brow and thin lips of a spirit trained to keen criticism, the sordid traces of unsatisfying sensuality, and many other highly individualised expressions of character.

Chronologically the next artist of importance is Benozzo Gozzoli, the Tuscan Madox Brown, who up to his fortieth year worked more or less under the influence of his master, Fra Angelico, producing some very beautiful work, such as the Riccardi frescoes, which, however, had but little influence on Tuscan art. After that time his style began to change very rapidly, and he became a leader of naturalism, taking up the traditions of Masaccio and Fra Lippo Lippi. From the former he learnt realistic light and shade, perspective, and composition of line and mass, especially the grouping of figures within simple bounding lines. He hardly equalled Lippo Lippi in expression of character, but he

added something of his own to naturalism by his fearless introduction of every-day incidents, as if nothing were too common-place or vulgar to be despised by the artist. In the St. Augustine series of frescoes at San Gimignano, for instance, we have the goodness of the young saint at school enforced by contrast with the doings of his school-fellows, who are taking advantage of an interlude caused by the whipping of one of their number in a manner not unknown in England to-day, one in particular taking a peep into his book, in the right page of which he has kept his pen.

In one of his Campo Santo frescoes, again, he has used the subject of the drunkenness of Noah as an excuse for painting a Tuscan vintage gathering and wine making, whilst in one corner of the main scene is a woman covering her face





ST. GEORGE: BY DONATELLO. IN  
FOR SAN MICHELE, FLORENCE.

with her hands and looking through between her fingers. Nothing is too sacred to be expressed in terms of the life around, nothing too vulgar to be passed over by art; the most commonplace action or incident is full of intimation of character, and has, indeed, even tragic import when looked at sincerely.

Contemporary with Benozzo Gozzoli were a number of talented sculptors, of whom Antonio Rossellino, Desiderio da Settignano, Mino da Fiesole, and Verrocchio were the chief, all born between 1425 and 1432, or about half a century after the great trio of men from whom they learnt their art. Much of Donatello's strong naturalism, much of Ghiberti's grace was attained to by them, but their own contribution towards the development lay in the delicacy with which they treated the most ornate profusion of material, and the technical perfection which enabled them to express in marble variety of texture, more particularly the softness of flesh, with wonderful clearness.

Unluckily an insincere imitation of classic work had already intruded in sculpture; even Donatello shows it in his late work—in his reliefs on the pulpit in San Lorenzo, for instance,

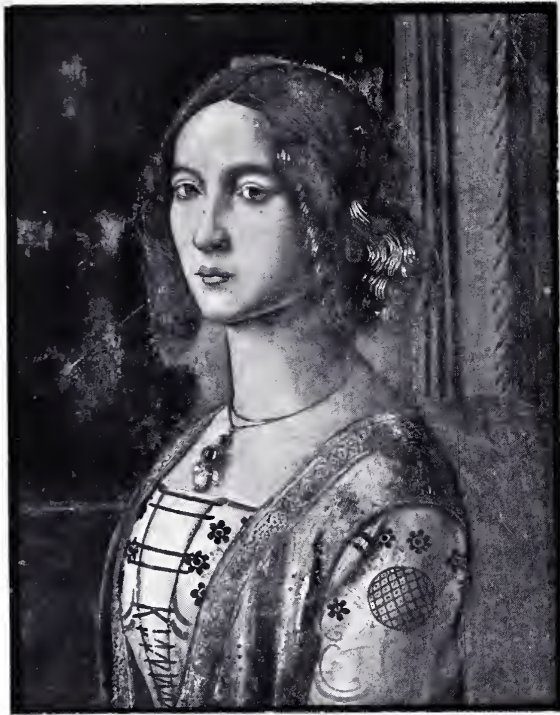
where the most affecting conception of the descent from the Cross is surrounded by playful amorini, centaurs, and meaningless vases. Desiderio's tomb to Marsuppini is an example fairly representative of the group of sculptors at present under our notice, and in its garlands and sphinxes, winged scallop and foliated lion's feet, we see the beginning of the decline which in its later stages Browning has so faithfully indicated in his "Bishop of St. Praxed's." Insight into spirit was becoming shallower, harmony of subject weaker, whilst harmony of line and mass grew strong and penetration into the mysteries of the human form deepened.

In the sister art the decline had not yet begun. One of Fra Lippo Lippi's pupils, Botticelli, whose best work was done about the same time as that of Benozzo Gozzoli and of the group of sculptors just named, was the first to introduce classicism in any large measure into painting, but he did it in a very different way. Not its outer shell, which had become, in the course of time, cold and unmoving, but its inner meaning, transformed indeed, in its passage through the alembic of the renaissance mind, appears in his pictures, which echo also much of the Florentine thought of his time.



ST. PETER: BY DONATELLO. IN  
OR SAN MICHELE, FLORENCE.





HEAD FROM A FRESCO BY GHIRLANDAJO  
IN SANTA MARIA NOVELLA, FLORENCE.

"Fair is youth and void of sorrow,  
But it hourly flies away :  
Youths and maids enjoy to-day,  
Naught ye know about to-morrow."

So the people were singing, and in Botticelli's "Primavera" earthly love, banished by Giotto, has returned, symbolically expressed to the intellect by Cupid and Venus, and to the æsthetic faculties more directly in the yearning eyes and longing mouth of Spring herself.

That strange, wistful look, half of morbid longing, half of disillusionment and regret, whether or not he caught it as some think from the fair Simonetta, whom he painted often both draped and nude, would appear to have acquired a strong fascination over him, for it recurs continually in faces of other types, sometimes leaning more towards unsatisfied yearning, oftener towards the concomitant hopeless world-weariness.

"Naught ye know about to-morrow,  
Youths and maids enjoy to-day."

Fain would the youths and maids of Botticelli's pictures enjoy to-day, but for them it was no longer possible as in the blithe days of Greece, to which they longed to return ; to-morrow could not be banished from their thoughts : and more than that, the teaching of Jesus had in the course of centuries so strengthened the altruistic passions that the purely selfish ones in a sensitive person could no longer act even temperately, according to the Greek ideal, without producing a sense of uneasiness, of unsatisfied instinct. This subtle

phase in the history of man Botticelli caught ; his work is the expression in paint of Shakespeare's wonderful 129th sonnet.

But can this depiction of emotional conflict, this loss of the blitheness of early art, be called an advance ? I think it can. It is the portrayal of a stage on the way towards a serenity of a higher order, towards a point of view from which all our passions, selfish as well as altruistic, appear justified. From this standpoint we may feel a perfect serenity springing from the satisfaction of our highest faculty, underlying moments of the intensest passion.

On the synthetic side of art Botticelli excelled in harmony of line, not so much in the composition of each picture as a whole, in which his predecessors Giotto, Ghiberti, and Masaccio surpassed him, but in details, in his fluttering drapery, in his intertwining hands, in his exquisite leaves and flowers. His gauzy draperies seem to have been suggested by the Florentine headdress, the beauty of which he learnt from his master Fra Lippo Lippi along with the love of flowers and Florentine maidens. Sometimes the harmony of line in the pleating of this headdress seems to have attracted him, sometimes the fluttering grace of the looser margins, and, applying these qualities of beauty inherent in it to most of his draperies, he produced in them, though often at the expense of truth, a more complex and refined harmony than any earlier Tuscan.

(To be concluded.)



RELIEF REPRESENTING "SCULPTURE," FROM  
THE CATHEDRAL CAMPANILE, FLORENCE : BY  
GIOTTO OR ANDREA PISANO.



THE YOUNG MAN IN ARCHITECTURE\*: BY LOUIS H. SULLIVAN, CHICAGO.

As I have been quietly looking you over during the eating process it occurred to me that I have run up against a rather unique proposition in view of the title of my address, which is "The Young Man in Architecture." I am looking for them, outside of myself, at this moment. Therefore, it may perhaps be well to assume in the beginning that the title of the toast is a mere figure of speech. It may be well to localise our thoughts and let us accept the standpoint, perhaps, from which we have it. I would like to speak to the Very Young Architects—as young as possible. I think you will understand and perhaps sympathise more fully with what I am about to say to you if you translate yourselves back to that time when you were eighteen years of age. I think that is a necessary preliminary.

It was my misfortune last Friday morning to be called upon to say something at the Convention. I said something there, but I do not now remember what it was I said. I think sufficiently of the responsibility incurred and involved in addressing this suppositious young man that I have had my remarks put in definite form, so that neither I nor he will forget them, assuming that they have sufficient value. Therefore, as it is possible only to present a fragmentary view of a subject vast beyond all possibility of conception, I have chosen to do that rather than trust to the effectiveness of the thoughts of the moment, after defining in my own mind that which I considered the most important to say and comprehend, that could be said within the brief limits of an after-dinner speech. Therefore I put what I have to say in writing in order that I may not digress from it, and instead of speechifying, which is very easy, I will read to you, which is very hard.

It is my premise that the Architectural League of America has its being in a sense of discontent with conditions now prevailing in the American malpractice of the architectural art; in a deep and wide sense of conviction that no aid is to be expected from the generation now representing that malpractice; and in the instinctive feeling that, through banding together, force, discretion and coherence may be given to the output of these feelings which are in themselves for the time being vague and miscellaneous, however intensely they may be felt.

Did I not believe that this statement substantially represents the facts, I should be the last to take an interest in your welfare; I would be indifferent concerning what you did or what you did not. That you have abundant reason for discontent needs no proof; let him read that runs through the streets. That you have cause for discontent is evident. That you should *feel* discontent gives one a delightfully cynical sense of shock, and a new-born desire to believe in the good, the true, the beautiful, and the young.

American architecture is composed, in the hundred, of ninety parts aberration, eight parts indifference, one part poverty, and one part Little Lord Fauntleroy. You can have the prescription filled at any architectural department store or select architectural millinery establishment.

As it is my desire to speak from the view point that architecture should be practised as an art and not strictly as a commercial pursuit, and as I am assuming that you agree with me in this respect, we may now pertinently inquire wherein does this American architecture differ from the architecture of the past? It differs in little, if in anything, provided we except the few great epochs. Human nature has changed but little since the time man was the slaughterer or the slaughtered of the great white bear. Seldom, in the past, has man thought of ought but war, which menaced his life; religion, which menaced his soul; hunger, which threatened his stomach; or love, which concerned his progeny. From time to time this tempestuous human sky has calmed for a divine moment, and the glory of man has shone forth upon a fertile land. Then came again the angry elements and the sun departed. This, in brief, is the recurrent history of man from the beginning. You may change the values in the formula to suit the epoch, the century, or the generation. Ninety-nine years of the hundred the thoughts of nine hundred and ninety-nine people of the thousand are sordid. This always has been true. Why should we expect a change?

Of one hundred so-called thoughts that the average man thinks (and thus he has ever thought), ninety-nine are illusions, the remaining one a caprice. From time to time in the past these illusions have changed their focus and become realities, and the one caprice has become an overwhelming desire. These changes were epoch-making: and the times were called golden. In such times came the white-winged angel of sanity: and the great styles arose in greeting. Then soon the clear eye dimmed. The sense of reality was lost. Then followed architectures, to all intents and purposes quite like this Ameri-

\* A speech delivered before the Second Annual Convention of the Architectural League of America.



can architecture of to-day:—Wherein the blind sought much discourse of colour. The deaf to discuss harmonics. The dry of heart twaddled about the divinity of man. The mentally crippled wrought fierce combats in the arena of logic. And so it has come about that the White-winged Angel has been on a far journey these 600 years. Now, insisting for the moment, in spite of the hierarchy, that this White-winged Absence is of gentle sex, I entreat your close attention. Let radiant and persuasive Youth lure her back again to earth! For that she hovers in the visible blue of your firmament I can prove to you beyond a gossamer of doubt. That she awaits with eager ear the spring-enthraling voice of adolescence, the clear, sweet morning-call of a pure heart, the spontaneity and jocund fervour of a bright and winning mind, the glance of a modest and adoring eye! That she awaits. That she has so long awaited. That she cannot make herself first known to you,—alas, 'tis of her enchantment that she is invisible and dumb! Perhaps this is enough of poësy—let us say, enough likewise of the prevailing cacophony; of the howling of the vast and general horde of Bedlamites; the purring of the select company of Ruskinites; the gasping of the Emersonites; the rasping of the Spenserites; the moaning of the Tennysonites; the whimper of the æsthetes; the yowling of reformers; the yapping of strenuous livers; the rustle of the rustlers; the hustle of the hustlers; the howl of the taxpayers; and the clang of the trolley car—all “signs, omens, and predictions” of our civilisation.

We are commanded to know that there is much of mystery, much of the esoteric in the so-called architectural styles. That there is a holiness in so-called “pure art” which the hand of the Modern may not profane. So be it. Let us be the Cat, and let pure art be the King. We will look at him. And we will also look at the good king's good children, the great styles, and at his retinue of bastards, the so-called “other styles.” There is, or at least there is said to be, a certain faculty of the mind whereby the mind or the faculty, as you choose, is on the one hand enabled to dissolve a thing into its elements, and on the other hand to build up these or similar elements into the same or a similar thing. The process is, I believe, called Logic—the first operation going by the name analysis, and the second, synthesis. Some men possess the half-faculty of separating; others the half-faculty of up-building. When the whole faculty exists in one man, in a moderate degree, he is said to be gifted. When he has it in a high degree he is said to be highly gifted; and when in the highest degree he is called a genius or a master mind. When a man has

neither the one half-faculty nor the other half-faculty he is mentally sterile.

I fear lest the modern architect be placed in this category by reason of his devious ways. Let us suppose ourselves, nevertheless, moderately gifted, and apply our analysis to the great styles. Presto, dissolve! We have as residuum two uprights, and a horizontal connecting them. We have two bulky masses, and an arch connecting them. Revolve your arches and masses and you have a dome. Do the trick a few times more with a few other “styles,” and you have the *Elements of Architecture*. We approach in the same way a master mind—and all speedily disappears, leaving insoluble desire. The architectural elements, in their baldest form, the desire of the heart in its most primitive animal form, are the foundation of architecture. They are the dust and the breathing spirit. All the splendour is but a gorgeous synthesis of these. The logic of the books is, at best, dry reading; and, moreover, it is nearly or quite dead, because it comes at second hand. The human mind in operation is the original document. Try to read it.

If you find this for the moment too difficult and obscure, try to study a plant as it grows from its tiny seed and expands toward its full fruition. Here is a process, a spectacle, a poem, or whatever you may wish to call it, not only absolutely logical in essence, because exhibiting in its highest form the unity and duality of analysis and synthesis, but which is of vastly greater import, *vital* and *inevitable*; and it is specifically to this phenomenon that I wish to draw your earnest attention, if it be true—and I sincerely hope that such is the fact—that you wish to become real architects—not the imitation brand. For I wish to show to you, or at least to intimate to you, how naturally and smoothly and inevitably the human mind will operate if it be not harassed or thwarted in its normal and instinctive workings.

Some day watch the sun as he rises, courses through the sky, and sets. Note what your part of the earth does meanwhile. Ponder the complex results of this simple single cause. Some year observe how rhythmically the seasons follow the sun. Note their unfailing spontaneous logic, their exquisite analyses and syntheses, their *vital*, *inevitable* balance. When you have time or opportunity, spare a moment to note a wild bird flying; a wave breaking on the shore. Try to grasp the point, that while these things are common, they are by no means commonplace. Note any simple thing or act whatsoever, provided only it be natural, not artificial; the nearer undisturbed Nature the better; if in the wilderness better still, because wholly away from the perverting influence of man.



Whenever you have done these things attentively and without mental bias or preoccupation, wholly receptive in your humour, there will come to your intelligence a luminous idea of *simplicity*, and equally luminous idea of a resultant organic complexity, which, together, will constitute the first significant step in your architectural education, because they are the basis of rhythm.

There will gently dawn in your minds an awakening of something vital, something organic, something elemental that is urging things about you through their beautiful characteristic rhythms, and that is holding them in most exquisite balance. A little later you will become aware with amazement that this same impulse is working on your own minds, and that never before had you suspected it. This will be the second step in your architectural education. Later you will perceive, with great pleasure, that there is a notable similarity, an increasing sympathy between the practical workings of your own minds and the workings of nature about you. When this perception shall have grown into a definite, clear-cut consciousness, it will constitute the closing of the first chapter, and the opening of all the remaining chapters in your architectural education, for you will have arrived at the basis of organised thinking.

You will have observed, doubtless, that thus far, while endeavouring to lead you toward a sane and wholesome conception of the basis of the architectural art, I have said not a word about books, photographs, or plates. I have done this advisedly, for I am convinced beyond the shadow of a doubt that never can you acquire from books, or the like, alone, even a remote conception of what constitutes the real, the living architectural art. It has been tried for generations upon generations with one unvarying result—dreary, miserable failure. To appreciate a book at its just value you must first know what words signify, what men signify, and what Nature signifies. Books, taken in their totality, have one ostensible object, one just function, namely, to make a record of man's relation to his fellow men and to Nature, and the relation of both of these to an all-pervading inscrutable Spirit. To these relations, mankind, in its prodigious efforts to define its own status, has given thousands upon thousands of names. These names are called words. Each word has a natural history. Each word is not the simple thing it appears, but, on the contrary, it is a highly complex organism, carrying in its heart more smiles, more tears, more victories, more downfalls, more bloody sweats, more racial agonies than you can ever dream of.

Some of these words are very old. They still cry with the infancy of the race. Therefore,

should I begin by putting into your hands a book or its equivalent, I would; according to my philosophy, be guilty of an intellectual crime. I would be as far from the true path as I now most heartily regard most teachers of the architectural art to be. I would be as reckless and brutal as my predecessors. But I would not be as unconscious of it as they appear to be. Therefore, I say with emphasis, *begin by observing*. Seek to saturate your minds by direct personal contact with things that are natural—not sophisticated. Strive to form your own judgments, at first in very small things, gradually in larger and larger things. Do not lean upon the judgment of others if it is reasonably within your power to form your own. Thus, though you may often stumble and wander, such experiences will be valuable because personal; it is far better that they occur in youth rather than in maturer years. Gradually, by virtue of this very contact with things, you will acquire that sure sense of physical reality which is the necessary first step in a career of independent thinking.

But strive not, I caution you, after what is called originality. If you do you will be starting in exactly the wrong way. I wish distinctly to impress upon you that what I am advocating, and what I in turn am striving to point out to you, is the normal development of your minds. That if the mind is properly nurtured, properly trained, and left free to act with spontaneity, individuality of expression will come to you as naturally as the flower comes to the plant—for it is Nature's law. When you begin to feel the glow and stimulation of mind which are the firstfruits of wholesome exercise of the faculties, you may begin to read the books. Read them carefully and cautiously, not superciliously. Bear in mind that books, generally speaking, are composed mainly of sophistries, assumptions, borrowings, stealings, inadequate presentations or positive perversions of truth. The author, too frequently, is posing, masquerading, or ambuscading. His idea is to impress you. He himself well knows how little he has to say that can in strictness be classed as truth in his possession only. You will soon have no trouble in discerning the exception, and the exceptions, by their value, will conclusively prove the rule. Later you may turn from the documents called Books to the documents called Buildings, and you will find that what I have said of books applies with equal force to buildings and to their authors. Soon you will be enabled to separate the wheat from the chaff.

Thus, one after the other, you may pass in review the documents called Music, Painting, Sculpture, Agriculture, Commerce, Manufactures, Government, &c. You will find them, for you



purposes, much alike. You will, ere long, acquire an inkling of the fulness and the emptiness of these documents if, as I advise, you keep closely in touch with Nature. When you know something more of the working of the human mind than you now know (and the day will not be long in coming, if you follow out the programme I am indicating), you will not be greatly surprised, when taking a backward glance, that those in high places to-day seemingly believe, or profess to believe, that the fruit need bear no relation to the tree. You will be no more amused than I am at the psychological irony presented by the author of a callously illogical building declaring in solemn tones that it is the product of a logical mind.

You will smile with wonderment when you recall that it is now taught, or appears now to be taught, that like does not beget like; whereas you will know that Nature has for unnumbered ages and at every instant proclaimed that like can beget nothing but its like:—That a logical mind will beget a logical building. That an illogical mind will beget an illogical building. That perversity will bring forth perversity. That the children of the mind will reveal the parent. You will smile again when you reflect that it was held in your youth that there was no necessary relationship between function and form: that function was one thing, form another thing. True, it might have seemed queer to some if a pine tree had taken on the form of a rattlesnake, and, standing vertically on its tail, had brought forth pine cones; or that a rattlesnake, *vice versa*, should take on the form of a pine tree and wriggle along the ground biting the heel of the passer-by.

Yet this suggestion is not a whit queerer than are some of the queer things now filling the architectural view, as, for instance, a steel frame function in a masonry form. Imagine, for instance: Horse-eagles. Pumpkin-bearing frogs. Frog-bearing pea vines. Tarantula potatoes. Sparrows in the form of whales, picking up crumbs in the streets. If these combinations seem incongruous and weird, I assure you in all seriousness that they are not a whit more so than the curiosities encountered with such frequency by the student of what nowadays passes for architecture. With this difference only, that, inasmuch as the similarity is chiefly mental, it can produce no adequate impression on those who have never felt the sensitising effect of thought.

You will remember that it was held that a national style must be generations in forming, and that the inference you were to draw from this was that the individual should take no thought for his own natural development, because it would be futile so to do; because, as it were,

it would be an impertinent presumption. I tell you exactly the contrary. Give all your thought to individual development, which it is entirely within your province and power to control, and let the nationality come in due time as a consequence of the inevitable convergence of thought. If anyone tells you that it is impossible within a lifetime to develop and perfect a complete individuality of expression, a well ripened and perfected personal style, tell him that you know better, and that you will prove it by your lives. Tell him with little ceremony, whoever he may be, that he is grossly ignorant of first principles—that he lives in the dark.

It is claimed that the great styles of the past are the sources of inspiration for this architecture of the present. This, in fact, is the vehement assertion of those who “worship” them. Would you believe it? Really, would you believe it? So it appears that like *can* beget its unlike after all. That a noble style may beget, through the agency of an ignoble mind, an ignoble building. It may be true that a blooded male may beget, through a mongrel female, a cur progeny. But the application of this truth to the above instance, wherein occurs the great word Inspiration, implies a brutal perversion of meaning and a pathetic depravity in those who use the word for their sinister ends. For inspiration, as I conceive it, is the intermediary between God and man, the pure fruition of the soul at one with immaculate nature, the greeting of noble minds. To use this word in a tricky endeavour to establish a connection legitimizing the architecture of the present as the progeny of the noblest thought in the past is, to my mind, a blasphemy, and so it should appear to yours. In truth, the American architecture of to-day is the offspring of an illegitimate commerce with the mongrel styles of the past. Do not deceive yourselves for a moment as to this. It is a harsh indictment. But it is warranted by the facts. Yet let us not be too severe. Let us remember and make what allowance we may for the depressing, stultifying, paralyzing influence of an unfortunate education. After all, every American man has had to go to school, and everything that he has been taught over and above the three R's has been in essence for his mental undoing. I cannot possibly emphasize this lamentable fact too strongly; and the reason, alas! is so clear, so forcible, so ever-present, as you will see.

We live under a form of government called Democracy. And we, the people of the United States of America, constitute the most colossal instance known in history of a people seeking to verify the fundamental truth that self-govern-



ment is Nature's law for man. It is the essence of Democracy that the individual man is free in his body and free in his soul. It is a corollary therefrom that he must govern or restrain himself, both as to bodily acts and mental acts; that, in short, he must set up a responsible government within his own individual person. It implies that highest form of emancipation—of liberty, physical, mental, and spiritual, by virtue thereof man calls the gods to judgment, while he heeds the divinity of his own soul. It is the ideal of Democracy that the individual man should stand self-centred, self-governing—an individual sovereign, an individual god. Now who will assert, specifically, that our present system of higher architectural education is in accord with this aspiration? That the form Education bears any essential relation other than that of antagonism to the function Democracy? It is our misfortune that it does not. We as a people are too youthful. We are too new among the world forces. We are too young. We have not yet had time to discover precisely the trouble, though we feel in our hearts that something is amiss. We have been too busy. And so comes about the incongruous spectacle of the infant Democracy taking its mental nourishment at the withered breast of Despotism.

To understand it from our point of view examine:—These are the essential points: We are to revere authority. We are to take everything at second hand. We are to believe measurements are superior to thought. We are advised not to think. We are cautioned that by no possibility can we think as did our predecessors. We are not to examine, not to test, not to prove. We are to regard ourselves as the elect because, forsooth, we have been instructed by the elect. We must conform. We are not to go behind the scenes. We are to do as we are told and ask not too foolish questions. We are taught that there is a royal road to our art. We are taught hero-worship: we are not taught what the hero worshipped. We are taught that Nature is one thing, man another thing. We are taught that God is one thing, man another thing. Does this conform to the ideal of Democracy? Is this a fitting overture to the world's greatest drama? Is it not extraordinary that we survive it, even in part? Is it a wonder that our representative architecture is vapid, foolish, priggish, insolent, and pessimistic? Manifestly, you cannot become truly educated in the schools. Ergo, you must educate yourselves. There is no other course—no other hope. For the schools have not changed much in my generation; they will, I fear, not change much in your generation—and soon it will be too late for

you. Strive, strive therefore, while you are young and eager, to apply to your mental development the rules of physical development. Put yourselves in training, so to speak. Strive to develop in your minds the agility, flexibility, precision, pose, endurance, and judgment of the athlete. Seek simple, wholesome, nourishing food for the mind. You will be surprised and charmed with the results. The human mind in its natural state, not drowsed and stupefied by a reactionary education, is the most marvellously active agency in all nature. You may trust implicitly in the results of this activity if its surroundings are wholesome. The mind will inevitably reproduce what it feeds upon. If it feeds upon filth, it will reproduce filth. If it feeds upon dust, it will reproduce dust. If it feeds upon nature, it will reproduce nature. If it feeds upon man, it will reproduce man. If it feeds upon all of these, it will reproduce all of these. It will reproduce infallibly whatever it is fed upon. It is a wonderful machine; its activity cannot wholly be quenched except by death. It may be slowed down or accelerated—it cannot be stopped. It may be abused in every conceivable way, but it will not stop, even in insanity, even in sleep. So beware how you tamper with this marvellous mechanism, for it will record, inevitably, in all its output, whatever you do to it. The human mind is the summation of all the ages. It holds in trust the wisdom and the folly of all the past. Beware what you do to it, for it will give you bad for your bad, good for your good. It is a mechanism of such inconceivable delicacy and complexity. Man through his physical infancy is most carefully nurtured. His delicate and fragile, helpless little body is tenderly watched with all the solicitude of parental affection. Indeed, under the law he is still a child until the age of twenty-one. But his mind! Who cares for his mind? After he has passed from the simple, beautiful ministrations at his mother's knee, who guards this ineffably delicate, impressionable organism? Oh, the horror of it! Oh, ye gods, where is justice, where is mercy, where is love? To think that the so-called science of political economy is so futile, so drugged with feudalism that it has not noted this frightful waste, this illogical interruption of the happiness of the human family, this stark, staring incongruity in our education.

That it does not perceive, in its search for the sources of wealth, the latent richness of the human mind, its immense wealth of practical possibilities, the clearly marked indications of enormous productiveness—a productiveness sane and of vital consequence to the public welfare. So much for a science which regards man as a



mechanical unit. It is typical in a measure of the learning we have donned as a misfit garment. You have every reason to congratulate yourselves that you are young, for you have so much the less to unlearn, and so much the greater fund of enthusiasm. A great opportunity is yours. The occasion confronts you. The future is in your hands. Will you accept the responsibility, or will you evade it? That is the only vital question I have come here to put to you. I do not ask an answer now. I am content with putting the question; for it is the first time that the question has ever been put squarely to you. I ask only that you consider this: Do you intend or do you not intend, do you wish or do you not wish to become architects in whose care an unfolding democracy may entrust the interpretation of its material wants, its psychic aspirations? In due time doubtless you will answer in your own way. But I warn you the time left for an answer in the right way is acutely brief. For young as you are, you are not as young as you were yesterday. And to-morrow? To-morrow!

## AUSTRALIAN FESTIVAL ART.

THE rapid progress of decorative art in Australia during the last few years was emphatically illustrated during the recent Commonwealth celebrations in Sydney, especially in connection with the numerous triumphal arches and abundance of house and street ornamentation, which in several respects fairly rivalled, if not surpassed, similar displays in older and more densely-populated countries. In Queen's Square, a large open space in the heart of the city, and so called from a fine statue of Her Majesty erected in the centre, rose a white obelisk, displaying, at a height of seventy feet, the Royal Standard, and having on each side of its square base an ornamental badge. At some little distance the obelisk was encircled by two lines of white fluted marble columns, each of the six forming the inner ring having a mast carrying the Royal Standard; and each of the eighteen columns forming the outer ring displaying the flags of some foreign nation. Suspended between each of the outer columns near their summits were tablets painted in the colours of the various visiting Imperial and Indian regiments, and bearing their names in silver and gold letters. Slightly below these name-tablets each of the outer columns was ornamented with a bracket in marble, bearing a seated lion, and from these brackets the outer columns were connected by drooping ropes of greenery, bearing coloured electric lights. The inner columns were similarly connected, and

from the summit of the central obelisk radiating ropes of floral wreathing, bearing coloured electric lamps, were connected with each of the surrounding columns. The effect was extremely artistic and beautiful, and considerably enhanced by the manner in which a beautiful garden had been constructed round the base of the Queen's statue with masses of foliage and lines of electric light rising towards the statue itself. At the entrance to the grounds of Sydney Government House was erected a large arch of Australian foliage, flanked by two others of smaller size. Above the centre of the main arch, with the sky for background, was a large gilded Imperial crown, on a crimson cushion, with gold tassels pendent. Three flags, connected with light ropes of greenery, were disposed at the back of the crown, and from the tops of the superstructures of the side arches Venetian masts projected, bearing bannerets of the Hopetoun colours—dark blue and gold. Shield and flag trophies surmounted the crown of each side arch, and depending from the main arch were interlaced ropes of leaves and flowers. There were wheat, wool, and coal arches, each emblematical of the industries represented, the inscription on the wheat arch being, "Ceres welcomes the Commonwealth." The French residents in Sydney displayed their enthusiasm by the construction of a French arch and avenue. The arch, an imposing structure, bore on its supporting pillars the coats of arms of Paris, Lyons, Marseilles, and Bordeaux. In the centre of the arch was displayed the coat of arms of the French Republic, surrounded by Australian and French flags, and at its base were the words "Pax et Labor"—Peace and Work. Below this, extending from one column to the other, was the principal inscription—"France welcomes Australian Federation." The summit of either pillar was surmounted by the Australian emu on the one hand and the Gallic cock on the other, both with the flag of each country waving over them. The French avenue was formed with masts bearing shields suitably inscribed with the names of large French cities having direct commercial relations with Australia, as, for instance, Dunkerque, Roubaix, Rheims, Tourcoing, Rouen, Mazamet, Le Havre, Grenoble, Cognac, Nantes, Lille, &c.; these were each surmounted with the mural crown. The shields alternated on the masts with similar ones bearing a wreath of laurel and oak leaves encircling the inscription "Pro patria et orbe" (for their country and for the world). Underneath the inscriptions were the names of illustrious Frenchmen, such as Pasteur, De Lesseps, Gounod, Victor Hugo, La Perouse, De Bougainville, D'Entrecasteaux, Molière, Lavoisier, Cuvier, and



Ampère. The whole of the avenue was artistically decorated with French and Australian flags and tricolor festoons extending across the avenue. The Americans and Germans each had their own arch and avenue. Like the others, the German structure was an imposing affair, being decorated with elaborate plaster enrichments and wood panels bearing paintings of the German States. The central span bore the message, "United Germany greets the Commonwealth of Australia," in bold raised letters. Each supporting pier was capped by an Imperial German crown, whilst the German coat of arms, placed over the centre span, carried a huge eagle, modelled in plaster, which in turn supported the German national flag. In addition to emblematic paintings, which adorned the arch, some effective contrasts were secured by decorations in silver and colour, and a number of flags grouped in series, together with an extensive use of foliage. Silken and silver trappings and festoons of foliage tended to increase the artistic merits of Germany's greeting to Australia. The Commonwealth arch erected by the citizens of Sydney, that contributed by the Victorians, and a magnificent military colonnade, were each fine examples of decorative art; as were the allegorical cars in the Commonwealth procession, especially that representing Canada. This, drawn by six horses, was square at the sides, and draped in pleats and festoons of sky blue. Slightly above the ordinary level of the floor of the vehicle lightly-coloured woodwork appeared, receding upwards in graceful curves to a dais surmounted by a light blue silk canopy, under which were two ladies. One of these, dressed classically in white, with a yellow spangled body, and sitting on a throne, represented Canada, and the other, who was standing clothed in blue, with a white spangled body, impersonated Australia. The driver of the car occupied a charioteer's seat in front and below the ladies. He was dressed in a blanket most curiously, but appropriately enough for the bleak North-west. On his head was a Canadian boatman's cap. By the side of the driver was an armed New South Wales soldier. The car bore the words in gold letters, just below the driver, "Canada welcomes her Sister Australia." At the four corners of the car, on elevated masts, were blue and red bannerets respectively, bearing the word "Canada." A crown appeared above the canopy. On each side of the driver were shields exhibiting the Dominion arms. The Italian car was equally effective. Everything connected with the Sydney celebrations was on a grand, even gorgeous, scale, but everywhere artistic taste of the highest character seemed to predominate.

## THE TREND OF MODERN ARCHITECTURE IN HOLLAND: BY J. H. DE GROOT.

IN reviewing the architectural progress of the last few years in Holland, I think it desirable to say something in the first instance of the various architectural theories now in vogue in that country, convinced as I am that these theories are to be found in other countries as well.

Can any reason be assigned for the existence of so many differences in taste? One at least may be mentioned at once, the absence of generally accepted ideas. No rule, whether derived from reason or the result of a personal idea, has had sufficient cogency to convince all the diverse schools of practice and bring them together. For this we must not only blame obstinacy and misunderstanding, but also the lack of sufficient guidance. Even if there were an ideal to follow, either the many-sided development of our time would hinder a thorough understanding, or differences in education and experience would cause it to remain beyond the capacity of many.

But what do we seek? Do we know what we want? Undeniably the majority feel dissatisfied with what has been achieved. The one thing that can be positively asserted is that there is a constant quest for something new. But if anyone seeks to produce something new he must be prepared to see it put in comparison with the productions of the past. Every new experiment must at the outset be necessarily inferior to more or less mature architecture, and, in the majority of cases, such a comparison brings condemnation on the experiment. Not seldom this is to be regretted, for with perseverance and improvement the new and crude departure might have been brought to perfection; but we may spare ourselves regret unless the new departure is a necessary and desirable one. Seeing that there is a constant quest for novelty which is not, however, successful, and then, considering the objections that people raise, one might think it would be better to give up building altogether; but, fortunately, building goes on in spite of all the principle-hunting in the world.

So far as we know there have been other modifying influences at work on architecture. Thus comfort makes greater claims nowadays than it formerly did; improvements have been devised in construction, *e.g.* in that of vaults. During the last century the use of iron and steel work has made great strides, and there have also been other changes in technical practice. The patronage of princes has, moreover, had its influence on certain styles, though the diminution of their power has been accompanied by a



diminution of this influence. Yet that such an influence still exists we know well; witness the achievements of Maximilian II. (1849) at Munich. He desired that the beauty of all styles should be reduced to one harmonious whole, so far as was possible. The result, as we know, was by no means a complete success.

Nowadays the modifying influence is expected from the people at large, and there are some who dream of a democratic art and imagine that social evolution alone will provide us with new ideas in the domain of form. In their enthusiasm, indeed, some—the younger spirits, of course—would welcome a revolution. If that be the price of genuine art, it is a high one to pay! No, the truth of the matter really is that new conditions demand new forms.

But, again, what is asked for? To put this question properly would in itself be a mark of intellectual insight. What exists is condemned; but those who condemn fail to give us anything better, and, indeed, can scarcely say what they wish. They can do nothing more than point to the achievements of former periods, although they do not omit to remark that they have no wish to see a mere revival of these achievements. Therein they are right, for what was adapted to former conditions may be ill-suited to ours. A slavish copy of any object in which the form is not modified to fit it for its new purpose deserves severe criticism, both because of its uselessness and because all harmony between form and purpose is lost. We are apt to forget that in addition to the harmony between form and purpose there should also be harmony between the forms themselves, apart altogether from purpose. We must therefore, for instance, bear in mind that not every capital suits every arbitrarily designed column. The use of a capital is not absolutely essential—in certain arcades, for instance, it is not employed. In order to give a logical explanation of the capital, we are told that it interprets the idea of transition from burden to support. This, indeed, may really be expressed by it; but in the majority of cases, to satisfy taste, our eyes would desire a thickening of the shaft of the column in the place where the capital is now. This example may serve to demonstrate that it is possible to satisfy one's taste by making the form in harmony with any adjacent form, and may also interpret an idea, as, for example, the connection between burden and support. This is conclusively proved in the styles of different periods. Even a certain modification of the form or some addition to it—of profiles, for instance—may be appropriate to the purpose, as in the case of handles. Such profiles will make them easier to grasp and hold firmly. And in

making anything we must be prepared, in order to render it appropriate to its purpose and form, not only to give an answer to the question *why?* but also to be able to respond to the question *how?* If every part of an object absolutely contributes to purpose, form, and construction, that object, we should imagine, would be perfect. But we also demand truth: in other words, that every form should have its own special characteristics. Thus every form ought to afford evidence of the necessity for its construction and materials, its purpose and general utility, and for its harmony of form. But if an object has a characteristic form for one purpose, then it ought not to present characteristics evidently adapted for another purpose; for if we can recognise one thing by a particular form, that form cannot be appropriate to another purpose. The German philosopher, Kant, points out that no general rule can be laid down for truth. Similarly, in architecture, we ask for truth under varying conditions. We can understand that there must be more or less of give and take between one another. Even if we knew a form that would to some extent fulfil our purposes, yet some of these purposes may be demonstrated to be nearly imperceptible and beyond the grasp of the majority of people. This is a question of the development of the spectator's appreciation.

By allowing more or less for one purpose or another, there must be great differences also between the works of those who make the designs. And so partisans of varying tendencies in architecture differ in this manner from one another. Those whom we may call "rationalists" devote their entire attention to construction and appropriate functions. But their maxim that every form that has not grown out of construction should be rejected is too narrow for their opponents, who bring against them the charge that in their art "the bones protrude from the skin," and reproach them as being artists without feeling. The "rationalists," on the other hand, hold their opponents in contempt because in their work there is no logical relation between the different parts.

If every part of an object, say a capital, that was generally regarded as perfect bore evident signs of its function and construction, we should imagine that after careful critical research it would not escape our attention. Still there are wide differences of opinion in the case; for instance, of Greek buildings. The reason for such differences existing may be that we have no comprehension either of the real function of these buildings, or of the instruments with which the material was worked, or of the methods employed for putting the parts in place. As I have already



KATHEDRALE KERK VAN  
SINT BAVO TE HAARLEM.  
N.O. AANZICHT VAN HET  
THANS VOLTOOIDE GE-  
DEELTE



ST. BAVO'S CATHEDRAL, HAARLEM: VIEW FROM THE NORTH-EAST.  
JOSEPH CUYPERS, ARCHITECT.



remarked, Kant points out that no *general rule* for truth can be given. Yet even if it be impossible to lay down any general rule, there is still a chance that we may accidentally hit upon particular forms appropriate to a variety of functions, and it may happen that a form will both be suitable to the construction and in keeping with the general harmony. But it is possible that this last point may escape us. And, after all, we may well conclude that our feeling possesses a great many reasons beyond the scope of our intelligence.

of them; but even without that comprehension we may like them, and without technical consideration pass judgment on them, just as we may admire the form and colour of a flower without being able to classify its functions."

This illustration, an illustration taken from a non-technical source, holds good, and is preferable to a technical illustration, for if we use the latter our technical knowledge has a say in the matter which tends to confuse the issue. I do not say all this with the intention of asserting that it is not therefore a good thing to have a logical judgment,



THE GENERAL POST OFFICE, AMSTERDAM :  
C. H. PETERS, ARCHITECT.

In the majority of cases our æsthetic judgment has no connection with our logical judgment. "An object will often give us a pleasurable impression without our being able to reason out the causes of that impression. Objects of which we have no thorough knowledge may give us an agreeable idea; simple contemplation without pause or reflection as to how far each form is appropriate and in its right place can give us a really satisfying impression. In order to ascertain whether a thing is good, that is, to form an opinion as to whether all its parts are appropriate, we must have a thorough comprehension

but only that there is another judgment to be taken into account.

We may have devoted all our intellectual powers to the study of something for a long time; but if we then ask for the judgment of feeling, that judgment comes as supreme arbiter, "and approves or rejects in as many moments as we have devoted years to consideration."

What I have said may be regarded as a warning to copy old forms. It is for this reason that many persons who have brought former styles into comparison with contemporary styles which they do not like are, nevertheless, by no means anxious to





CHURCH AT KATWIJK: H. J. JESSE, ARCHITECT.



see a revival of these historical styles; for by copying a style, the forms of which accorded well with its original environment, we separate them from a harmonious whole. Heterogeneous parts are mingled together and thereby miss their effect. But there is yet another reason why people, without any real justification, appeal to certain historical periods of style, namely, because of the survivals from these periods. We cannot be permitted to conclude from these remains the general application of the construction used in them or the general beauty common to all buildings of the same period, for what has come down to us has survived by soundness of construction or by respect for the beautiful, or else by both together. Many buildings of the same period have been ruined by faulty construction or demolished when people no longer cared for them. Whatever was ugly or badly built has not been saved for us.

What does the artist have in view when he makes something? In order to enjoy a sense of responsibility he likes to be able to give reasons for adopting this or that form. He also wishes to be proof against criticism; and rationalists, therefore, endeavour so to choose their forms that thorough examination demonstrates their logical construction, and, from that point of view, their inevitability. Accordingly they sacrifice something of the general impression, while, on the other hand, their opponents sacrifice a great deal to the general impression. The majority of the latter are content if simple unreasoning contemplation of the work gives pleasure. But there are many of them who are in quest of some touchstone. They would like to have some control over form, and they would also like to know whether æsthetic feeling is guided by rules, and, if so, what these rules are. However unwillingly, then, they are set on the way of logical reasoning, pursuing a study greatly to the taste of those of the logical school. From such a study they hope to acquire some rules for rhythm and proportion. On these subjects we can profitably consult the works of Viollet-le-Duc and an article by Professor August Thiersch on "Proportions in Architecture" in his *Handbuch der Architectur*.<sup>\*</sup> I have endeavoured to deal with the question in my books on ornament<sup>†</sup> and in my *Notes on Conception in Architecture*. The disadvantage of cut-and-dried rules lies in the tendency of some people to apply them unconditionally and depend too much upon them. The aim of every system is to supply aid in conception. But we ought to stand above our system and not be slaves to it. Since the value

of a system consists in its helping to satisfy our feeling, we must also consult the feeling which animates it and be careful not to obtrude anything upon it.

A failing characteristic of many persons who work on systems is that their view is bounded by these systems, and they frequently do no more than slavishly obey rules. In this way they miss their mastery of the effect, although it is precisely that effect at which they aim.

In order to reach a conception that is really fine and, so far as possible, faultless, we must carefully understand for ourselves the function and construction. This will greatly assist us in our attempt; but it is far from being all that is necessary, for in the majority of cases all delight in form will be lacking. Form has its own requirements, as, for instance, harmony of effect. By giving our whole attention to application and construction we shall fail to satisfy ourselves with the composition. By continued attempts we may then perhaps discover some form that will give us æsthetic delight, but, as a rule, it is to be feared we take refuge in memory and make a mere copy, with all its evil consequences. Even in this case, in order that it may be a real *conception*, we must make a study of form also, lest we be too dependent on the model. In this matter sufficient is not done, but some rules may be of service, if properly applied.

The best rule one could suggest would be that we should discover a system of form suited to the object and responding to its requirements. Everyone who frequently repeats the same work acquires a certain well-defined manner based on his experience, and to this we can give the name of "experience system." In addition there may be rules appropriate to other objects, as, for instance, those relating to proportion; but they must always be modified according to characteristic functions, and there will then be different circumstances to demand our separate study.

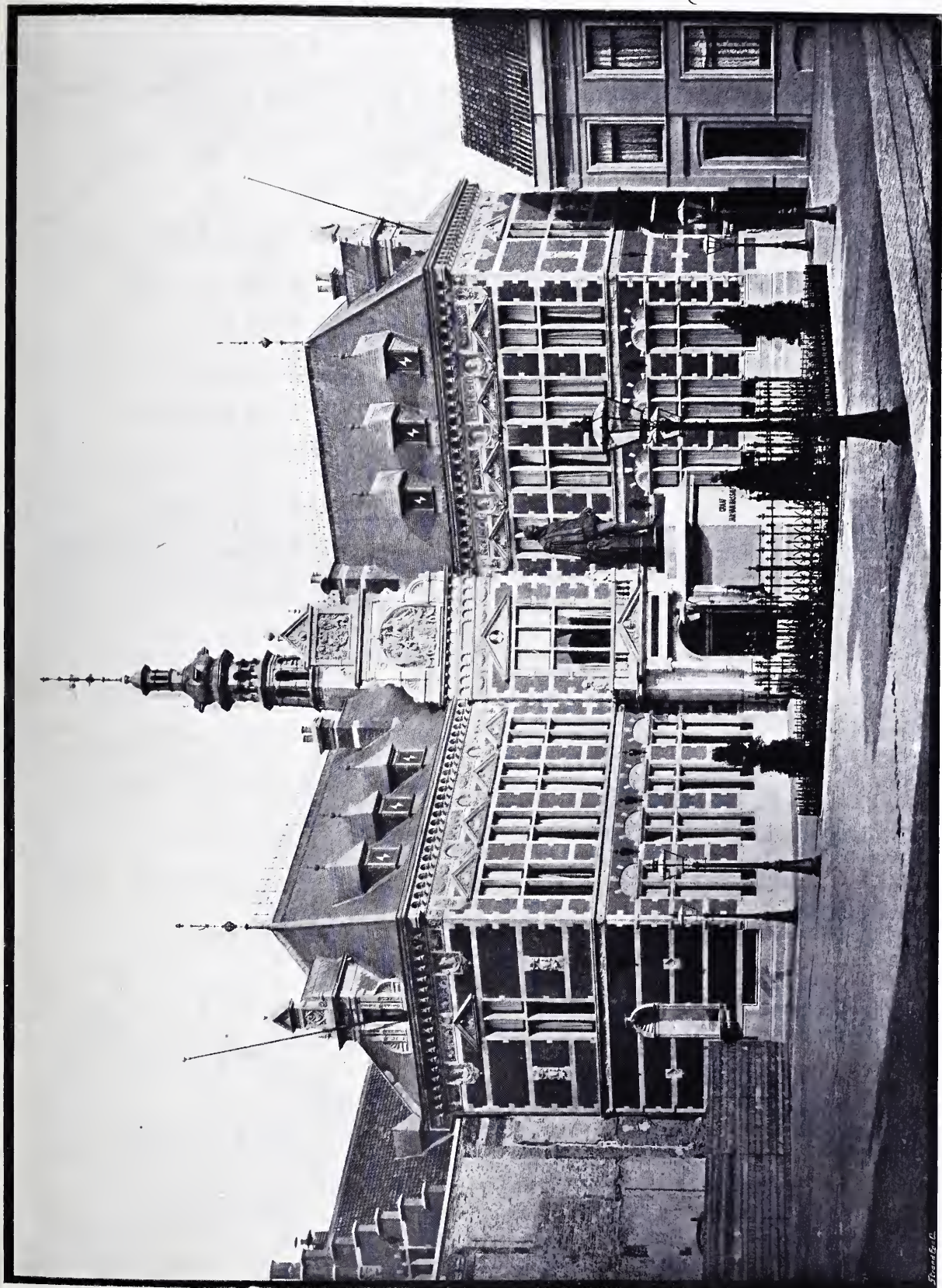
A prolonged study of the same object will in the end give a definite, in other words, a complete composition. The Orders of building of the Italian Renaissance provide us with examples of this, but traditional proportions are to be found in the Gothic period also, being often the secrets of the building guilds. An example is given in the book on Fiales (1486)<sup>\*</sup> of Abathias Noriezer, architect of Regensburg Cathedral. The examples of the Orders, as also that of the Fiales, provide minutely worked-out measurements of every detail. The persons who made these measurements were well aware of all the risks attaching to a complete composition, and they therefore liked everything

<sup>\*</sup> Darmstadt: Arnold Bergsträsser. 1893.

<sup>†</sup> Amsterdam: I. G. Stemler.

<sup>\*</sup> Reprinted, Trier: Fr. Lintz. 1845.





THE NEW UNIVERSITY BUILDING, UTRECHT : PROFESSOR E. GUGEL AND  
F. J. NIEUWENHUIS, ARCHITECTS.



to be fixed. But that very completeness also marked the beginning of decadence, since the forms laid down were insufficient to meet other purposes.

There are persons, of course, who dislike any limitation, and expect everything from inspiration and attempts after an ideal. If all were subordinate to some sublime idea, then perhaps dignified architecture would be possible. But the appeal for working from an ideal is coupled with a large demand for freedom, which everyone may not be willing to grant; and if by any chance it be granted, a repetition is inevitable, owing to lack of pecuniary resources, since the imagination, being unlimited, chiefly seeks its effects from the colossal.

For the majority of people art is the embodiment of a vision and the ideal all that is beyond calculation; and so a great deal ceases to be art if in some manner it is brought within the scope of their comprehension. The artist is commonly regarded as one who makes anything that cannot be made by others. But there is a scientific side to all art, and this scientific side may be the personal acquirement of some one person. By making it known to all, part of the charm that resides in the unknown must be lost. This is a disadvantage for those who, with the best intentions, try after long endeavours to define their art and communicate it to others. Yet personal qualities, which are not common property, may enable one person to put the rules in force with such technical skill that the result is beyond the reach of others. But the mere knowledge of the best rules will not make a man an artist, for their judicious use is always advisable. It must be imperatively claimed that the rules should accord with the particular work for which they are employed. As I have already pointed out, more or less active power and imagination will make their influence upon it felt, as also the sound judgment of the artist.

These differences may be the cause of the development of a personal style. But on this point, also, there are divided opinions. Some place individuality among the highest qualities; others demand a general style. Yet it is certain that not only differences in natural disposition and development will always provide marks of personal distinction, but time and circumstances will have their influence on the individual. It is by the individual that modifications in style will be decided, but as to how far this is the effect of personal initiative it is difficult to say. Certainly the claims of the particular work in hand must be predominant, and by amply satisfying them we shall have individuality enough. I have already said that the copying of styles brings its own

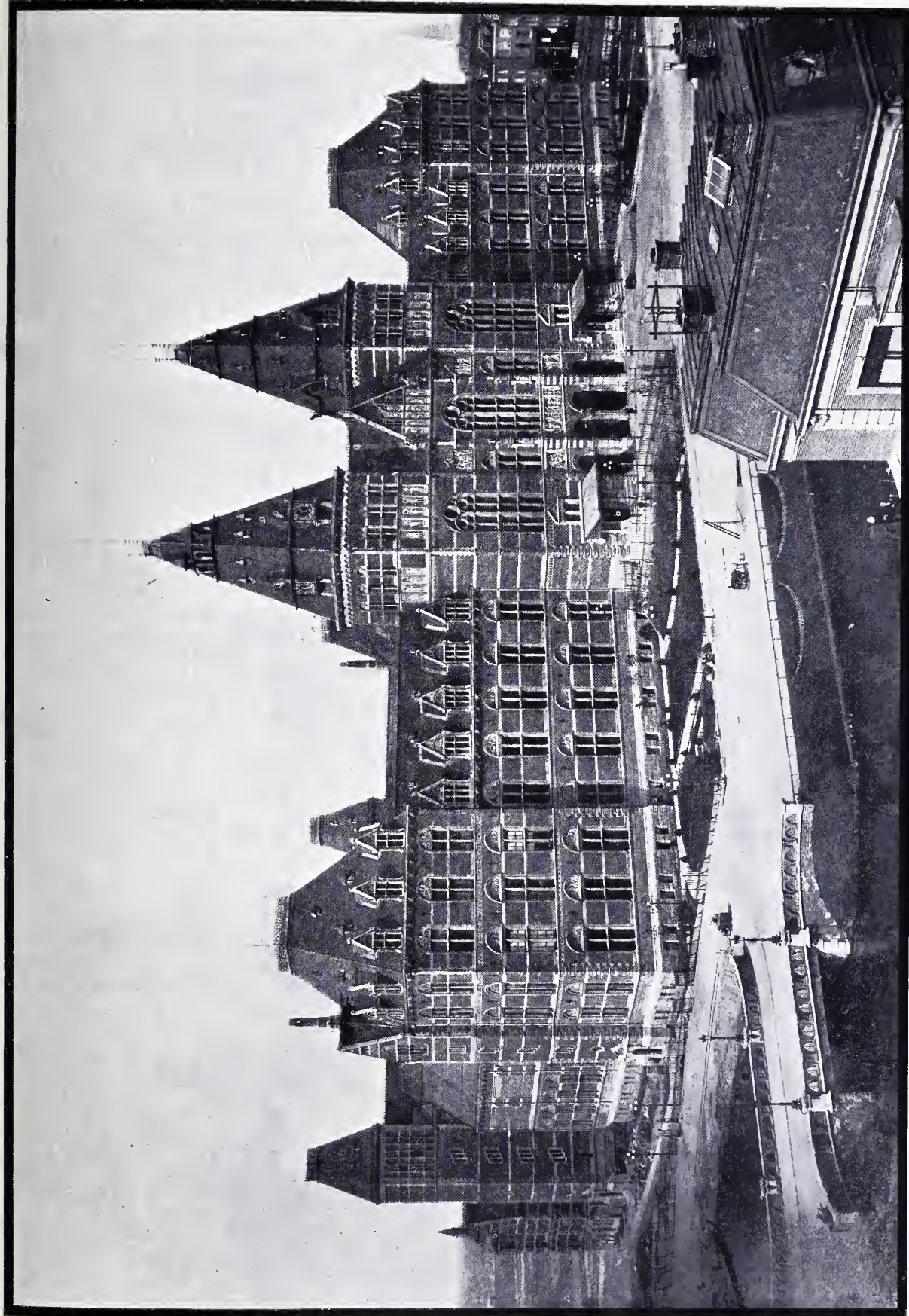
disadvantages. Such copying naturally brings about a reaction in favour of novelties.

We take it, then, that there have been persons who liked to be entirely responsible for all they made. And they have evidently recognised that they could be responsible for only a few things, with the result that their work has all the marks of an inflexible simplicity. Other persons who saw their work and had a dislike for buildings that were obviously constructed on no original conception were pleased with this simplicity. And, not infrequently, their esteem turned to enthusiasm for everything simple. Naturally this point of view has its merits. Better simplicity with every detail appropriate than a complexity that is the result of borrowing the caprices of others.

Still there may be another reason for simplicity. In reviewing his work the artist does well to remove all that is superfluous and unsightly. In the end a great deal will be omitted, and thus, by the absence of what is unsightly, something of high value may be attained.

In Holland, simultaneously with schools of art conceived on the different principles which I have attempted to describe, speculative building has become a regular practice. Whole suburbs have arisen in this way. Builders have bought ground and built thereon blocks of houses, which have either been let or else sold at a profit. This has caused competition in giving as much as possible for as little money as possible. Naturally art has been nowhere in the matter. Had those builders limited everything to what was absolutely necessary, their work might have had the marks of a dignified simplicity; but in order to give their buildings an ornate appearance they have frequently tried to embellish them with every kind of sham decoration opposed to all truth. These builders are persons capable at least of undertaking the management of projects from a business point of view, but they have made no study of form. Their responsibility, on the other hand, is greater than that of architects. All expenses of materials are carefully considered, seeing that the payments come from their own pockets. The object is to make as much out of the concern as possible, and, in any case, by charging sufficiently high rentals, to avoid a loss; for it is always a hazardous speculation to make anything for which there is not a positive demand, and which, by its results, must justify the risk taken. These builders being also, to a large extent, the owners in the first instance and often remaining so, every miscalculation they may make is at their own expense, and this, of course, causes them to endeavour to avoid such miscalculations in each new undertaking. If we wish for





THE RYKS MUSEUM, AMSTERDAM: DR. J. P. H. CUYPERS, ARCHITECT.



examples of how to make the best of a piece of ground, we may profitably consult the plans of these speculative builders. As their objects are entirely of a pecuniary nature, they show in their enterprises a rare expedition and sagacity, which many architects must envy them. But, in consequence of their efforts to do their work as cheaply as possible, their buildings are often far from being safe.

I may now mention various representatives of architecture in Holland. It can undoubtedly be said that the "rationalist" school has excelled all others, and opened the eyes of the public to the advantage of building appropriately to, and in conformity with, the purposes desired. The man to whom we owe all honour in this connection is Dr. J. P. H. Cuypers. This distinguished architect, now a man of seventy-four, is still in full vigour of activity, and has had an ineffaceable influence, although, at the outset, he stood almost alone. He originally received a "classical" education at the Academy of Antwerp, where he won the *prix d'excellence*. The Gothic cathedral at Antwerp and that at Roermond, his birthplace, made so deep an impression on him that thenceforth his sympathies were with Gothic

art. Some acute remarks made by him on the cathedral at Roermond just mentioned were the occasion of the restoration of that building being entrusted to him. The rules of Gothic building demanded the use of vaults in brickwork, but the art of making such vaults was no longer practised, and was, indeed, forgotten. It was supposed that our soil forbade their use, in spite of the fact that they are to be found in different old buildings. But everyone liked the imposing effect of such vaults. In the middle of the nineteenth century the difference between appearance and reality was not considered of any great importance. As much as possible was plastered over; natural stone, for instance, was imitated with cement; and so vaulted roofs were constructed of plastered lath work. Now Gothic vaults bear the characteristic forms of their construction. In the imitations the effect was retained and accordingly the temptation to employ them was great, since thereby the outward pressure was considerably reduced. Cuypers, to whose honour be it said that he liked to carry out Gothic principles to their full extent, preferred to build his vaults of brickwork. His career has been contemporary with the construction of various Catholic churches,

of which seventy have been built by him. He enjoyed the powerful support of Jhr. Victor de Stuers, the Chief Secretary for Arts and Sciences in the Home Department, who took much interest in architecture and called many important buildings into being. He entrusted Cuypers with numerous restorations, and in particular with the building of the Ryks Museum in Amsterdam. Whatever else may be said of it, it is an imposing edifice. The lighting of the building was a question to which much attention was given, and in order to determine which system would be the best an experiment was made with a temporary wooden building. Rembrandt's painting, "The Night Watch," it was decided, should be hung in one of the best positions, and an excellent place was assigned to it on the first floor at the end of the gallery that separates the two inner courts. The painting can be seen from every point in that large gallery. I cannot remember any picture in foreign museums to which so well selected a place is given. If



HOUSE AT DELFT: A. LE COMTE AND  
J. L. SCHOUTEN, ARCHITECTS.



any point in a picture gallery be chosen as a place of honour, then that particular point should be devoted to the work of a great painter; and it should be a point to which anyone can be directed without mistake in a few words. The picture from some points of view in that long middle gallery possesses great charm. Yet when it was hung there people did not allow for the fact that an attempt had been made to give it a place of honour. Formerly it was exhibited in a seventeenth century room, and there it looked more brilliant. The small space there available for a general view made the painting seem larger and gave it a peculiar charm in the afternoons about

picture will show up better amid surroundings in harmony with the period of its origin be a correct one, there will be many to regret the vacant throne dedicated to it in the Ryks Museum. An illustration of the museum with the director's residence is given here.

The son of the architect with whom I have just dealt, Jozef Th. Cuypers, has followed closely in his father's footsteps. The plans for the still unfinished Cathedral of St. Bavo at Haarlem are his. In collaboration with his father he undertook the restoration of the castle of De Haar.

The architect who at the present time practises simple architecture most is Mr. H. P. Berlage.



WASSENAAR CASTLE: C. MUYSKEN, ARCHITECT.

four o'clock. It was at that hour that connoisseurs used to come and see it. Everyone with pleasant memories of it in its old place disliked its position in the new museum. In the latter the light comes from above, which is not the best form of illumination to do the picture justice, and in the large gallery it seems smaller. All attempts made to satisfy the grumblers have been unsuccessful. A separate temporary structure is at present being built with a view to experiments being made to ascertain the best form of permanent building to be exclusively devoted to "The Night Watch." Even if the belief that the

As the floor space of the Exchange at Amsterdam was too limited, there was a general demand some time ago for a new one. The winner of the first prize in the preliminary competition was the Belgian architect, M. Cordonnier, whose plans, however, were not carried out. Among the castles recently built, that of Wassenaar, designed by Mr. C. Muysken, is one of the best. Naturally there are among our architects some who delight in the typical Dutch architecture of the sixteenth century and aim at building in that manner. Some examples of their work are illustrated here.



**T**HE MARBLE QUARRIES OF CARRARA : BY ALFREDO MELANI :  
TRANSLATED BY E. A. WILSON.  
PART TWO. CONCLUSION.

ALL is marble and picturesque vegetation. In winter these hills abound in canals and pools, which are impassable alike to man and beast ; but when the summer comes these places dry up, leaving cavities dazzling in their whiteness and blinding to the eye. These rugged and precipitous mountains seem full of animation. One hears at times the distant sound of the horn announcing a blasting operation, followed almost immediately by the roar of the explosion. And, again, one hears continually the cries of the ox drivers, the curses of the miners and stone-dressers, who by hundreds court death daily among the rocks and precipices of the Carrarese mountains.

What a life these poor miners lead ! Natural enemies of those labour-saving machines and contrivances which do truly wrest from them their human dignity. I have never seen, and indeed it would be difficult to imagine, a more brutish character than the miner or the stone-dresser of Carrara.

A faint idea of the stone-dressing yards in these quarries may be obtained from the photograph here reproduced. The marble block when excavated is placed by means of a crane upon wooden rollers, and is moved along by a gang of miners headed by a foreman ; the greatest care is needed in this operation, otherwise the foreman, who stands in front, is in great danger of being crushed. The block is passed on to the sawyers, who, like beasts of burden, toil from morn till night, drawing to and fro those great stone saws.

It is related that a few years ago an immense block of marble became detached from the summit of the Fantiscritti, and was precipitated into the canal below ; and out of the cloud of spray caused by its collision with the water it was seen emerging in an enormous rebound, and continued to rebound like an india-rubber ball down the slope, accompanied by a torrent of rocks and stones. Eventually, however, this Titanic ball came to a standstill, after having traversed the distance of half a mile and causing the death of many miners. Accidents of this description, with such disastrous consequences, are fortunately very rare, although many grave accidents on a smaller scale are, alas ! only too frequent in these mountains.

It may be asked, Are not the mechanical arts applied at all in the working of these quarries ? Yes, they are applied, but there is such tremendous

opposition on the part of the miners to the introduction of any machine for the purpose of aiding the excavation and transport that the introducer of such becomes their sworn enemy for ever. This fact is well known to the promoters of the Marmifera, a railway which has been in existence for some years, and which was built for the express purpose of conveying the marble to the coast and to the main line running south to Rome.

From time immemorial the transport of marble has been made by means of oxen. The Marmifera should have entirely abolished this primitive mode of transport, which not only retards the development of the industry, but is extremely dangerous, especially as the roads are bad, and, indeed, often quite impracticable. Yet marble is still conveyed by road, in opposition to the railway, by these ox-drivers, who would burn alive the great Watt were he not sleeping the eternal sleep at Heathfield, where he died in 1819. This attitude on the part of these miners is deplorable, and the result is, of course, the primitive and even perilous system employed in the working of these quarries.

Yet in spite of this the authorities have interested themselves in the miners by the institution of an assurance association.

This association has been in existence now for some years, but it was some time before the men would avail themselves of the benefits attached thereto : they were, perhaps, incredulous at first, but gradually they became convinced of the necessity of joining the association. Up to the end of 1894 only 1,907 operatives were assured, two years later the number rose to 4,715, and it is still rising.\*

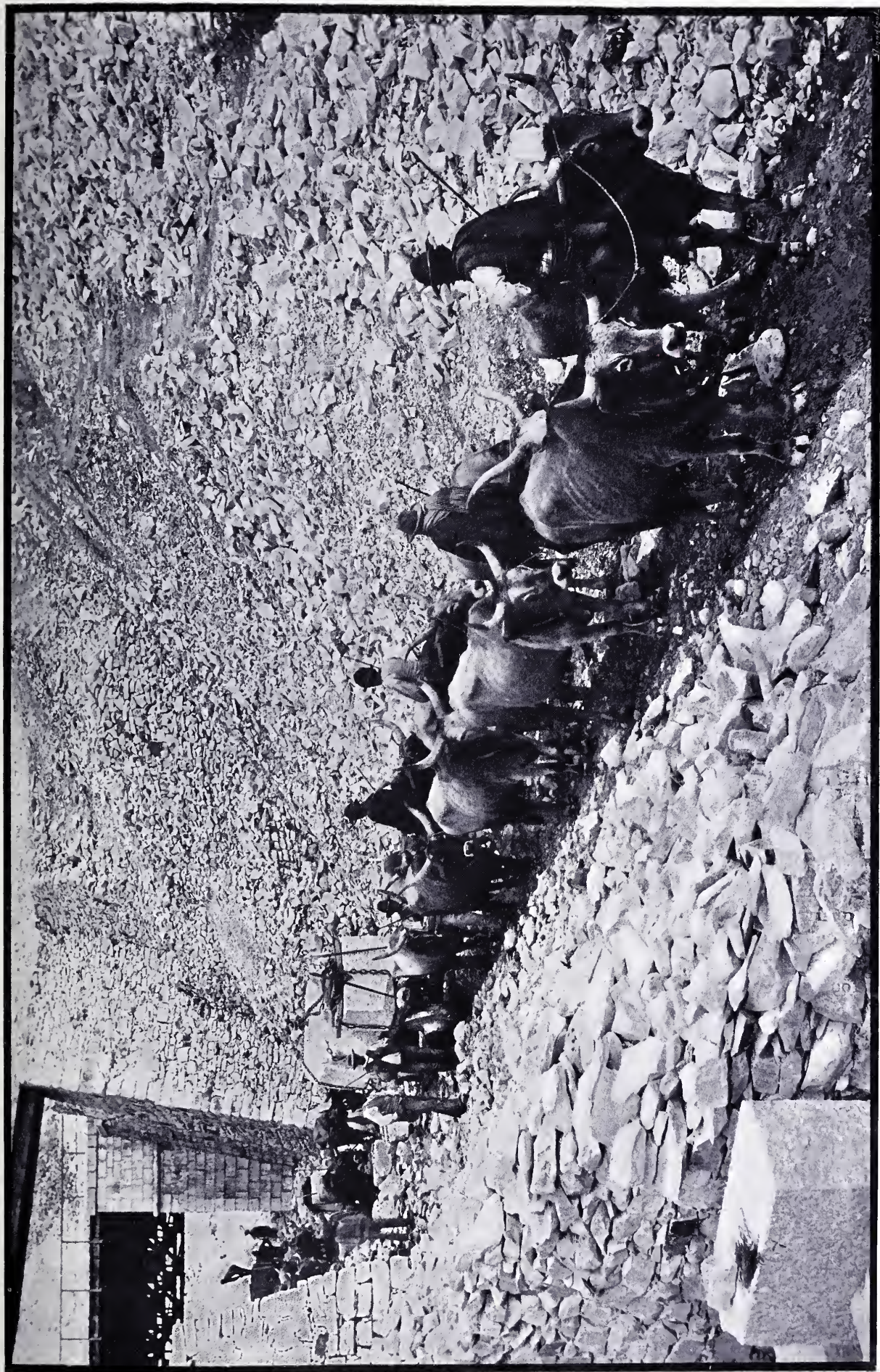
Perhaps the hesitation of those who have not already joined is due to the low rate at which they are paid. The miners can earn from 1s. 10d. to 3s. 10d. a day, and the former from 3s. 4d. to 4s. 2d. In the stone-dressing yard the rough dressers get 2s. 6d. and the polishers 3s. 4d., the foremen here earn from 5s. 10d. to 6s. 8d. The sawyers get from 1s. 8d. to 2s. 6d.

In contemplating these figures, however, it must not be forgotten that the work is not carried on uninterruptedly day after day. In very bad weather or on holidays the miners lose the day's pay. The stone-dressers, for instance, though they earn the highest wage they lose the greatest number of days. The average wage, then, of these

\* The number of operatives at present employed in the quarries of Carrara is 5,800, divided as follows :—

|                       |     |     |       |
|-----------------------|-----|-----|-------|
| Excavators            | ... | ... | 3,600 |
| Employed in transport | ... | ... | 600   |
| Sawyers               | ... | ... | 650   |
| Various               | ... | ... | 950   |





CARRARA: A BULLOCK TEAM.



operatives really does not exceed 1s. 8d. per diem. Many of them are married, and have to make ends meet on £25 to £30 per annum. Of course the foremen are better off; but, on the whole, they are an extravagant set, often squandering in one day three or four days' wages.

Considering the low price of labour in these quarries one would be inclined to think that the price of marble is correspondingly low. But such is not the case, as the reader will see for himself. The finest statuary marble is delivered at the sea coast at a price varying from £13 to £70 per cubic metre; the second quality varies from £9 10s. to £23; the clear white, first quality, £10 5s., and the second quality about £8. There is still a third quality of this marble which is sold for £6 13s. The veined marble, first quality, varies from £10 5s. to £11; and the second quality, £7 10s. The best Bardiglio, first quality, £11; and the second, £7 15. There is still a cheaper kind of marble which is used for pavements; but this, however, constitutes the principal output of the Seravezza quarries, and therefore need not be considered here.

Statistics are not pleasant reading, and I am afraid the reader is becoming weary of figures; nevertheless, I must say a few words concerning the actual output of the Carrara marbles. According to the official report for the year 1896 the total output for the year amounted to 176,358 tons, of which 147,260 tons were exported, Great Britain and the United States being far and away the largest consumers. These two countries, however, do not trade exclusively with Carrara, for there are other quarries in this same mountain range—the Apuani range. Let it be understood, however, that the quarries of Carrara are by far the most numerous, the number being 386. The Massa quarries number 7; the Seravezza, Pietrasanta, and Stazzema quarries number 100. As regards the stone-dressing yards, Carrara possesses 109, Massa 28, and Seravezza 43.

Of the total output of these quarries in 1896, America took 36,479 tons, Great Britain 35,139 tons, France 17,682 tons, Germany 10,183 tons, Italy reserving for herself but 29,098 tons. Thus it may be said that the marble industry of Apuani is carried on essentially for the benefit of the two richest states in the world, Great Britain and America. With regard to the amount exported to Great Britain in 1896, the figure (35,139 tons) is by no means a record, for in 1891 the figure reached 46,476 tons, and in 1893 still higher—namely, 48,532 tons. This latter figure is the highest for the 1886–96 decade, the lowest being 8,466 tons!

Generally about half of the total output is supplied in the rough or unworked. Of the enor-

mous amount exported to Great Britain in 1893, 22,847 tons were supplied in the rough.

The largest amount exported to America during this same decade occurred in 1895, the total being 41,980 tons. Spain was once a large buyer of the marbles of this region; but the Spanish trade was killed by the customs tariff which came into force in 1892. It is feared, too, that the trade with America will suffer from the same cause; but these considerations are rather beyond the scope of the present article. So let us return once more to the more peaceful aspect of this industry, to the works of art eternalised by this noble stone.

Carrara itself has produced a few great sculptors. Tenerani, who was a miner's son, was one of these; Finelli was another artist of repute; but to-day, however, this city can boast of no great genius. Carrara, as I have already said, possesses an academy of arts; Carrara is full of sculptors, but the art of its studios is purely industrial. Oh that it were the industrial art of Ruskin or of William Morris, aristocratic of inspiration and of form! But the art of Carrara, to which the statuary marble Crestola and of Poloaccio, the clear white of Torano and Ravaccione give material form, is generally devoid of any æsthetic merit.

Carrara, that inexhaustible factory of mantels and of funereal monuments, does truly inspire in one the hope that these marble quarries, themselves unable to rebel against the horrible forms which the present day artificers impress on this snowy stone, would miraculously exhaust themselves and become extinct, as it were, by some mysterious force: for marble was created for the materialisation of noble thoughts within, to forms of exalted beauty, animated by the immortal ray of life.

## THE STANDARDISING SIZE OF BRICKS.

THE Royal Institute of British Architects are moving in conjunction with the Institution of Civil Engineers and the brickmaking firms for the adoption of a standard size for all kinds of walling bricks. The importance of this step need not be dilated upon, not only from the technical, but from an artistic point of view. We think the proposed step will do away with a great many inconveniences and difficulties that architects have to contend with at present. Mr. H. D. Searles-Wood, honorary secretary of the Science Committee of the Royal Institute of British





HOUSE AT FOUR OAKS, SUTTON COLDFIELD : ENTRANCE FRONT.  
W. H. BIDLAKE, M.A., ARCHITECT.

*Photo H. Irving.*



HOUSE AT FOUR OAKS, SUTTON COLDFIELD : GARDEN FRONT.  
W. H. BIDLAKE, M.A., ARCHITECT.

*Photo H. Irving.*



Architects, has communicated to us the proposals that are under consideration, and which has been discussed at a meeting between the parties at the Building Trades Exhibition. The standards proposed by the two institutions are as follow:—

1. The length of the brick should be double the width plus the thickness of one vertical joint.

2. Brickwork should measure four courses of bricks and four joints to a foot.

Joints should be  $\frac{1}{4}$  in. thick, and an extra  $\frac{1}{16}$  in., making  $\frac{5}{16}$  in. for the bed joints to cover irregularities in the bricks; this gives a standard length of  $9\frac{1}{4}$  in. centre to centre of joints.

The bricks to be measured in the following manner:—

Eight stretchers laid square end and splay end in contact in a straight line to measure 72 ins.

Eight headers laid side by side frog upwards in a straight line to measure 35 ins.

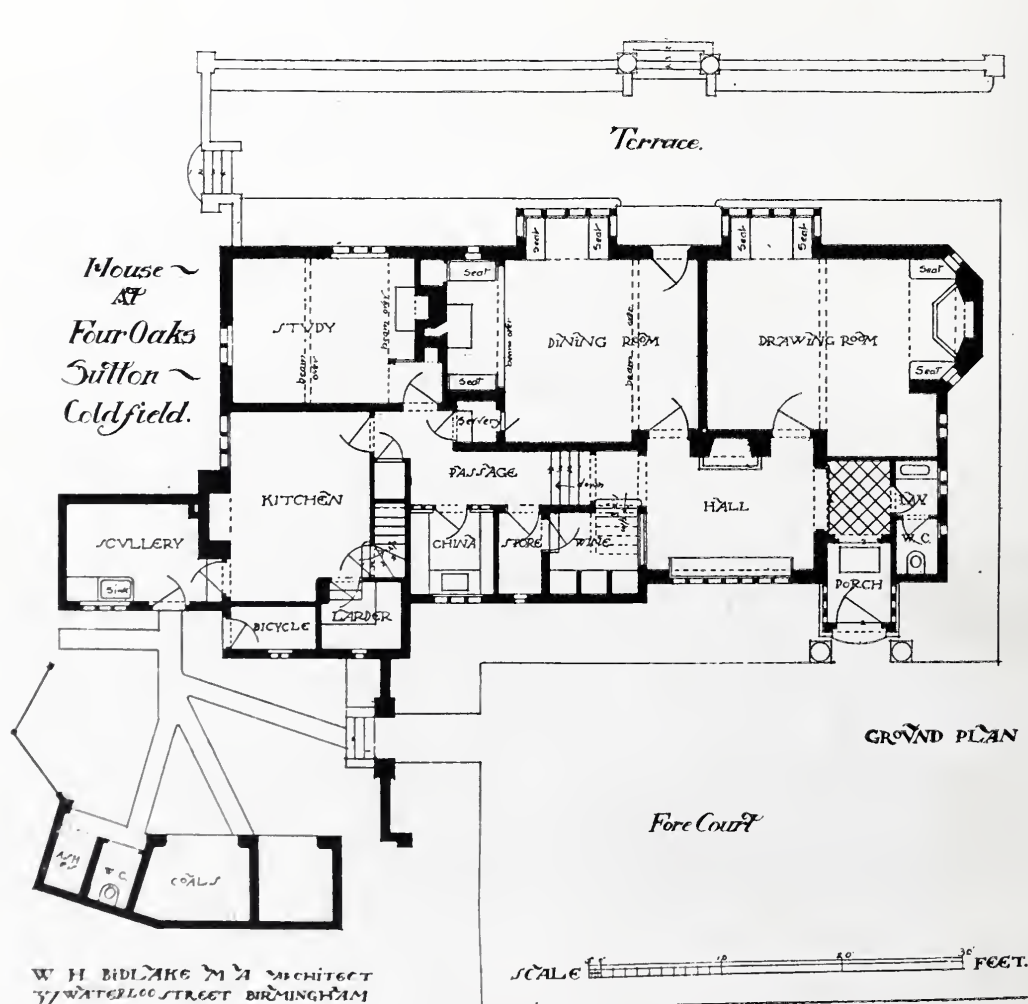
Eight bricks laid the first brick frog downwards and then alternately frog to frog and back to back to measure  $21\frac{1}{2}$  in.

This is to apply to all classes of walling bricks, both machine and hand-made and facing bricks.

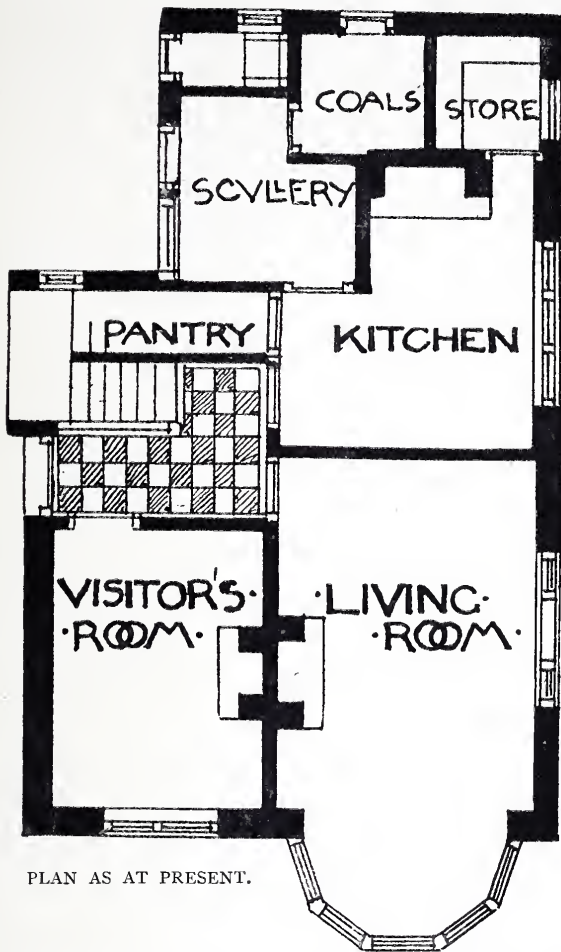
It is, of course, impossible to keep good sectional bond under the present system, or want of it; the standard, if adopted, will certainly promote soundness in brickwork, and the matter is therefore one of interest to all architects.

## CURRENT ARCHITECTURE.

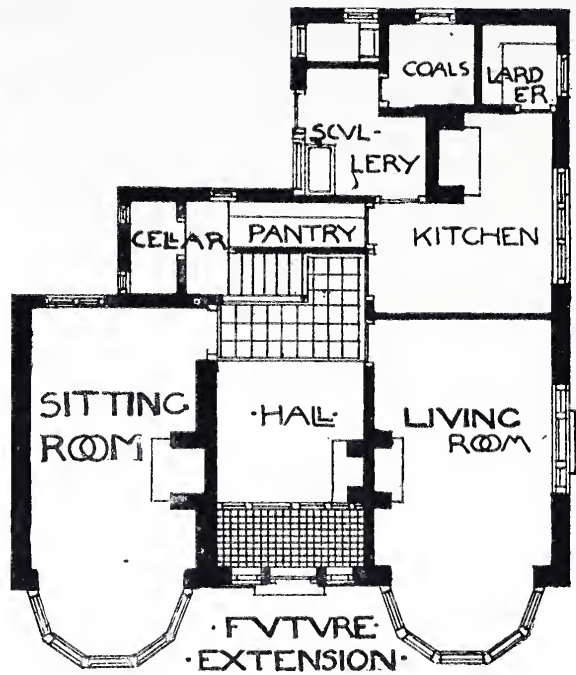
HOUSE AT FOUR OAKS, SUTTON COLD-FIELD. — In our notice last month of "The Leasowes," the house designed by Mr. Ernest Newton at Four Oaks, Sutton Coldfield, we made some remarks concerning the houses generally in this developing district. We illustrate this month another of the houses which are notable exceptions from the general run of residences in the neighbourhood. This has been designed by Mr. W. H. Bidlake, of Birmingham, for himself, and is constructed of similar materials to those employed by Mr. Newton. It is an excellent type of the new domestic design, and is more especially successful in its grace of form and modelling (if the latter term may be borrowed from another branch of art), suggesting comparison with the domestic buildings of Gloucestershire, which are unsurpassed in this respect.





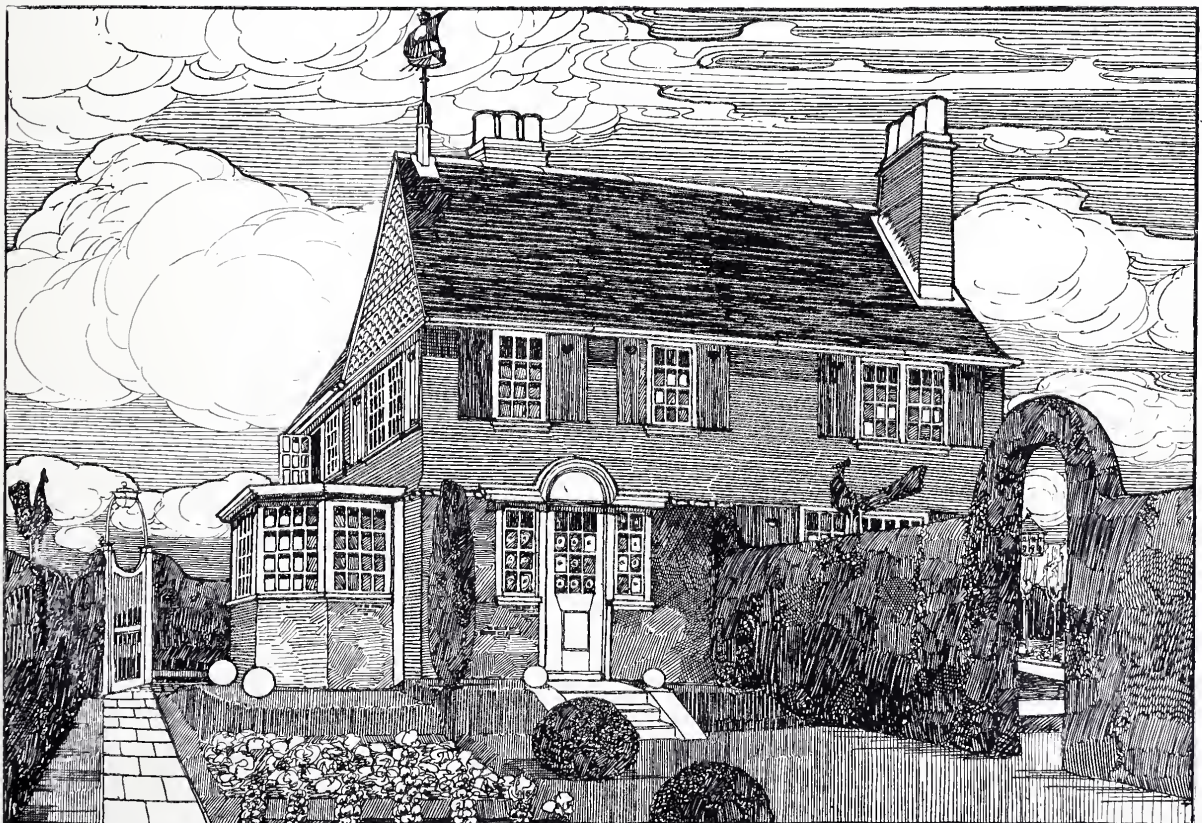


PLAN AS AT PRESENT.



COTTAGE FOR MR. F. STURT, FARNHAM.

We give ground plan and elevation of this cottage, designed by Mr. Harold Falkner; also plan showing building completed by future extension.



COTTAGE for M<sup>r</sup>. F. STURT in the FREEHOLD

JAN. 1901

FARNHAM.

Arch<sup>t</sup>. Delt



## SPECIAL NOTES.

## HOGARTH'S HOUSE, CHISWICK.

AN effort is being made to preserve this house from the usual inevitable fate at the hands of the speculative builder. It is proposed that the place should be purchased and turned into a museum of relics of the great painter, and the movement has an able champion in the person of Mr. G. C. Haité. We trust we shall not be misunderstood if we say that this kind of preservation is being much overdone. If every house, not possessed of any striking architectural merit, is to be purchased and preserved because some great man was once numbered among its inhabitants, London



HOGARTH'S HOUSE, CHISWICK.

will soon possess an intolerable number of small museums of minor interest, which cannot properly be maintained. The proposal reminds one of the people who have more veneration for the material stone in a building than for the forms which the designer created with it. One may venerate Hogarth and admire his pictures without specially wishing to preserve a very ordinary house in which he spent certain years of his life. People were as much bound by financial considerations in the past as they were to-day; and doubtless many famous men resided in houses which were a continual trial to them because they could not afford better. While our great cathedrals and architectural monuments, pursued by a relentless decay, require all the money we can afford to keep them in repair, it is hardly a time to appeal for funds to purchase Hogarth's house, when his own great paintings remain to us as his most fitting memorial.

## THE LATE QUEEN'S MEMORIAL.

THE committee appointed to deal with this matter have made a somewhat lame defence of their position through the medium of the daily press. One point upon which they rely is in reality the one that most condemns them. Their scheme embraces changes in the Mall, with sculpture groups by various sculptors

to be carried out as justified by the funds at their command. This is the whole secret of the failure of English memorial schemes. A large scheme is initiated which cannot be completed, and the conception as a work of art is utterly ruined.

## PICTURE EXHIBITIONS.

## CASTLES, ABBEYS, AND MINSTERS: BY MR. AND MRS. HARRY HINE.

CASTLES, abbeys, and minsters include a great part of the interesting and picturesque remains of the work of the mediæval builders left to us, and a series of pictures devoted to the reproduction of such subjects must needs be of interest to the architect and archaeologist, as well as to the seeker after merely pictorial effect and pleasant bits of colour wherewith to decorate his walls. Such an exhibition is now open in Messrs. Dowdeswell's Galleries, 160 New Bond Street, where Mr. and Mrs. Harry Hine are showing some very delightful water-colour drawings, the subjects of which are taken from many parts of England, though they bear a certain family likeness to each other, as may be expected. Few, indeed, are the artists of such imaginative penetration into the essential character of the landscape as to make it prevail over their mannerisms of treatment! The first impression on entering the room is pleasant, the drawings are refined and delicate in colour and harmonious in tone (the similarity which may be thought disadvantageous to the exhibition from the pictorial point of view being distinctly a gain from the point of view of decoration), and have been hung on the walls with judgment so as to show them off to advantage.

From Yorkshire to Dorsetshire, from Norfolk to Somerset, good subjects have been sought, and considerable success has generally attended the search. Perhaps the most successful of Mr. Hine's drawings are "Hatfield House from the Drive"; "Ripon Cathedral from the Skell: Stormy Sunset"; "Bamborough Castle: Timber-wain"; and "Christ Church: Evening."

This last is particularly delightful in colour and well composed: the sunset glow on the dried reeds in the foreground and the few red roofs amid the trees above which the great tower rises is very well managed, and just sufficient contrast is afforded by the blue water seen here and there between the reeds. In the "Bamborough Castle" the various parts of the composition are well arranged, the effect is good, and the scheme of colour delicate and distinguished. Another sketch of Bamborough, "An Autumn Evening," with towering masses of cumuli behind the old Castle, though damaged by an intrusive red roof in the foreground, is a fine conception and would justify realisation on a larger scale. Of Ripon Cathedral, from the water side,



there are two views, the one referred to above with well-managed light and shade, a dark middle distance, and the light striking on the Cathedral beyond, and a less successful version with an over-ghostly weir, and the artifice of the shadowed foreground too apparent. Another view shows the west front in full light seen at the end of a street of white and black houses, with red roofs pleasantly reflected on the wet ground, for rain seems to have pursued Mr. Hine on his journeyings, and many of the drawings show its effects. One of the most successful of these is the well-known view of Richmond Castle from the Swale, looking towards the bridge, where a tender sky melting into rain above the sun-gleam on the Castle walls is very well rendered. The view of St. John's College, Cambridge, shows the red-brick buildings rising over the stone bridge effectively—a pleasant reminiscence of the cloistered calm of an university city. From Malmesbury several subjects have been chosen: one shows the Abbey from the river path, rising above a grassy slope which overhangs the water; another, the Market Cross, a dream of sunset colour, perhaps a little hectic and unreal; and there are two street views. Wimborne is another place which has attracted the artist's brush and produced several drawings, in which, however, the differing colour of the stones, which is so marked, a feature of the central tower, is not rendered. The effect of a rainy sunset is well given in the "Dunstable Priory," and a misty sunlight is one of Mr. Hine's most attractive effects, occasionally reminding one of his father's beautiful renderings of the South Down scenery; while in the view of "Knaresborough from the Castle Hill" the effect of cloud and mist recalls the method of some of Turner's compositions.

From the architectural point of view it is a pity that the drawings are, many of them, over slight, and that detail is never drawn by either of the artists, though the variation of colour caused by difference in material is well suggested—see especially Mrs. Hine's "Guildhall, King's Lynn," with the flint chequers, and "East Barsham, Norfolk," showing the splendid terracotta gateways and turrets mixed with stone here and there. The most successful of the lady's pictures are "The Greyhound, Corfe Castle," a very bright drawing, simple in treatment and in good keeping; "Michael Bar, York," a good piece of light and shade; "Ely, from the Market-place," an excellent subject; and the before-named "Guildhall at King's Lynn." But many of her subjects are interesting and picturesque, such as "Anne of Cleve's House, Lewes," "The Church Mill, Old Swanage," and "The Shrine and Watching-loft at St. Alban's." The whole collection shows quiet observation and great feeling for colour, perhaps without much capability for grandeur, but with a delicate distinction which is refreshing in these days of blatant advertisement.

In another room is a series of drawings by Mr. Vignoles Fisher, who has had the idea of working in the neighbourhood of Guildford all the year round, thus showing the difference of effect produced by the passing of the seasons upon landscape of a similar character. The idea was a good one, but the result is not so attractive as could be wished. The best draw-

ings are "A Raincloud," in which the effect of misty rain is given pretty well, though the foreground is scarcely full enough in colour; "After Sunset"; "Morning: October," which gives the effect of looking towards the sun with fair success; "A Winter Moonrise," and a "May Morning." It was scarcely wise of Mr. Fisher to so often choose to have the sun showing in his skies, as he seems to have considerable difficulty in rendering the effect.

#### PICTURES, DRAWINGS, AND STUDIES FOR PICTURES MADE BY THE LATE SIR J. E. MILLAIS, BART., P.R.A., EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES.

IN the introduction to the catalogue it is stated that this collection has been brought together in response to a complaint from artists and students that at the exhibition of Sir John's works at Burlington House in 1897 so few examples of black and white work were shown. Millais was essentially a painter and a colourist, and his later practice shows that he felt more at home with the brush than with the point; it is therefore questionable whether it was wise to bring together examples of the part of his art which was least strong, viz., design and form. The early drawings and designs made while he was yet of tender age are certainly wonderful achievements for so young a boy, and those interested in the study of his development will be glad to visit this exhibition; but the estimation in which a great man is held does not rest upon his childish essays, and the present collection will scarcely increase Sir John Millais' reputation. It is unfortunate that most of his drawings for illustration were made on the wood, and therefore were destroyed in the process of cutting, for they belonged to a rather later period than the bulk of the drawings here, a period when he had mastered the means of suggesting facial expression, though he never troubled to draw anything else with any completeness except in the series of designs for the Parables published in *Good Words*. Some of the drawings for Anthony Trollope's novels were quite wonderful in their economy of means and completeness of suggestion, so far as the heads went, and the general pose and character of the figures were also well rendered. Perhaps the illustrations to "Phineas Finn" in the *St. Paul's Magazine* touched the high-water mark, showing also that he could draw a man and a woman in a manner for which one sighs in vain in present-day illustration.

In the present exhibition the early drawings of small subjects show great feeling for action, though in the larger ones the lack of training in composition, which was inevitable, is felt. While he was acquiring the power of drawing detail, of which he made such splendid use in his pictures, the feeling for composition was in abeyance, and the ease of action of the figures is noticeably less, consequently the sketches for pictures are generally more successful than the pictures themselves, so far as composition and line go. At the period when he designed the "Christ in the House of His Parents" he drew with a hard definiteness of outline which yet was so timid in expressing the form that it did not render the texture either of flesh or



drapery. Of this there are several examples, and it may be thought that it was the recognition of it, and the revulsion from it, which led him to adopt the sketchy mode of treating form which was so characteristic of his later black and white work. At one time he was affected by the didactic intention shown by others of the pre-Raphaelite Brotherhood in their pictures, and several examples of this phase are here. They may be good sermons, upon that point one does not offer an opinion, but are certainly not among Sir John's pictorial successes. A curious instance of misapplied labour is the elaborate pen drawing, in two tints, of "The Eve of St. Agnes," where what might have been easily and rapidly done with brush or pencil has been painfully obtained by thousands of lines made with a fine pen.

The later sketches are excellent. No. 83, "Three Sketches for the Eve of St. Agnes," the later picture, are easy and beautifully suggestive; in the original drawings for "The Last Trek" the figures are alive, and that for "The Boyhood of Raleigh" (which must have been drawn from the models employed) is beautiful, the expressions being quite realised. The one drawing made for "Once a Week" is also very good, though one rather feels for the wood engraver who had to render the differing tones of the lines.

There are two frames of designs drawn for Mr. Ruskin in 1852 and 1853, which show, both in colour and form, how unreliable is the imagination and judgment of the painter when directed to ornament. One is the design for a Gothic window, in which the tracery is composed of angels kissing and holding hands. The wings form the principal curves of two pointed arches, above which is a distorted quatrefoil; the cusps are made by their hands and arms, which also stretch upward in an awkward manner to hold a ring which is in the centre of the quatrefoil. Three pictures form the centres of the three walls. The "Cymon and Iphigenia," which was painted in 1847 when he was under the influence of Etty's art, faces the door: to the right is "The Woodman's Daughter," painted only two years later but differing *toto calo* in conception and execution, and to the left the "Sir Isumbras at the Ford," painted in 1857, the last picture exhibited by Sir John in which pre-Raphaelite doctrines were followed. Both of these latter have been damaged by repainting, especially the head of the woodman's daughter, which is now out of character with, and less luminous than, the rest of the picture. A portrait painted by John Phillip, which is in the centre of the room, shows a handsome youth; but we believe Sir John's appearance was still more striking a few years later.

## BOOK REVIEWS.

### THE DECORATIVE WORK OF ROBERT AND JAMES ADAM.

ONE of the results of a recent attempt to revive interest in Adam's work is now before us in the shape of a re-issue of a number of plates from the great "Atlas Folio" issued by the brothers in 1778-

1812. The original title of this grand volume was "Works in Architecture," and no architect could wish for a finer monument. Books of this kind are generally cheap enough, but Mr. Batsford, the editor, tells us that he had to pay £56 for his copy. Our readers had recently before them in this journal some illustrated papers on this artist-architect, which went to prove that his style was eminently a *pictorial* one, in proof of which we have only to turn to Plate XII. of the present series, which depicts a drawing-room in a Grosvenor Square mansion, now, unhappily, demolished. Nothing can be more rich in detail, or more original in design; and, more, it is a typical instance of the architect's best manner. Here we have all his essential elements displayed, his lavish decoration in artificial stone; his beautiful chimney-piece, mirrors, girandoles, vases, tripod, noble doors, and even carpets: all are treated in the same spirit and designed by the same hand. We have also the library at Sion House (Plate I.)—a grand gallery of the same rocky, pictorial pattern, though the important factor of the books seems altogether overpowered. Adam's elegant fashion of treating door and doorways, sometimes grouping a couple within a flat arch, is shown in Plate XIII., where he contrives to impart a sort of monumental effect to the common chamber door. Nothing, it may be added, is more stately than his treatment of the two-leaved door, from the fine proportion observed in the panelling (Plate XVII.). Whenever seen they impress from the beauty of the wood and general treatment. We have here, also, many of his designs, mostly of a geometrical order, such as was suited to the hard, almost flinty, character of the materials in which the details were worked. The relief seems exactly proportioned to the effect intended and to the elevation at which they were placed. The chimney-pieces are wonderful for the combination of detail, with solid treatment as well as for variety of design. It is said, indeed, that in one of his houses in Portland Place he designed them all of different patterns. His mirrors, "console tables," girandoles, &c., it must be admitted, are somewhat fantastic and "tormented." He was fond of dividing a mirror into sections by architectural details. An Adam grate (Plate XIV.) is impressive enough with its firm and simple treatment of brass and iron. Here are the inevitable vases, his favourite "finish."

Messrs. Broadwood have recently exhibited some rather novel designs of pianofortes, but we have here (Plate XXIX.) a truly elegant performance in this line, in which the difficult problem of supporting a heavy oblong case on sufficient props is happily treated. There is also a sedan chair designed for Queen Charlotte, which has the same grace. This accomplished man, indeed, found it easy to be graceful and refined; "could not help it," in fact: there was nothing he touched that he could not adorn. Even in a trivial street knocker he expended his taste; nearly all of his design held their place on London doors. There is one of singular beauty to be seen in Manchester Square, to the left of the Wallace Museum. There is another specimen given in Plate XIX., not so satisfactory, though more



pretentious, and the original is still to be seen on the door of Sir Wynn Williams' mansion in St. James' Square.

There is, however, yet another attractive atlas folio of Robert Adam, the fascinating story of his stay at Spalato, in Dalmatia, the cradle of his system. Here is a sumptuous tome in which we trace the romantic nature of the architect who did not care to supply "measured drawings" or elevations "done to scale," but presented the different views as pictorially as he could. The view of the Bay of Spalato with Diocletian's long sea wall and terrace is a remarkable thing, and suggested the Adelphi Terrace.

P. F.

"The Decorative work of Robert and James Adam; being a Reproduction of the Plates illustrating Decoration and Furniture from their 'Works in Architecture,' published 1779-1812." Thirty plates, imperial folio, half-bound. London: B. T. Batsford. 30s. net.

## THE APARTMENTS OF THE HOUSE.

THERE are at least two things in this book for which one may be thankful. The first is the reproductions of the cartoons made by Sir E. Burne-Jones for the tapestries for Stanmore, which are among the most beautiful things which that gifted brain produced; and the second is the statement on page 32: "The furniture is . . . certainly of a type that one would be scarcely likely to obtain ready made from the ordinary furnishing house." Fig. 27 shows the furniture referred to, and a glance at it, or at Figs. 16, 44, 46 (a particularly virulent example of which the authors say the general effect is "quaint and pleasing"), 58 or 67, will almost certainly be followed by the fervent ejaculation, "Not yet, thank God!"

It appears to be their desire to return to the cottage type of—decoration, shall we say? and many are the commendations bestowed upon dimity curtains and other adjuncts to the undoubtedly picturesque appearance which such apartments often have when rendered by the brush of a capable artist. Simplicity, "*sancta simplicitas*" is their cry, and so they advocate leaving the bricks or stone of the wall in view, and the use of half-timbering and plaster, &c. in interior work, though when dealing with the subject of tapestry the remark is allowed to escape (p. 172): "Throughout the middle ages woven and embroidered fabrics were used for covering the *cold and cheerless stonework* in the interior of churches and houses."

The authors hold the opinion, stated on page 3, that at one time in England "men wrought in quaint and beautiful forms as if by instinct, and it was as difficult then to produce an article bad in form and colour as it is to produce one good in these respects to-day," an opinion which is held by many who ought to know better, for all of the things which have come down to us even do not justify it, and in a general way it may be asserted that it is only those objects upon which special care was spent which have not been destroyed by time and misfortune. The mediæval workers had their cheap manufacturers and their jerry building just as we have, though perhaps not to the same extent,

but time has been kind to their reputation by destroying them for the most part. On page 26 one finds some remarks which scarcely explain themselves. "A style that tells its own story of simplicity and dignity and soundness, and it is the enemy of meaningless ornament and fussy effects of mere 'applied' decoration. But these posts and beams of solid oak will naturally impel their owners, in some cases, towards embellishment by means of carving or gesso treatment, or even the inlaying of natural woods;" modes of decoration which apparently the authors do not consider to be "applied!"

A great defect in many of the designs illustrated is a want of scale. A glaring example occurs in Fig. 58, a view of a drawing-room with a frieze consisting of squat leafy trees on each of which two cockeypolly birds turn their tails, preferring to observe, apparently with astonishment, a wonderful plant which has grown up between them. This plant bears three bell flowers turned upwards, which are at least half as high as the trees, and are therefore naturally supported on stems which appear to be of iron. A curious opinion is expressed on page 196, viz., that "for panels, sides of fireplaces, and friezes, mosaic work is, perhaps, the highest form of decorative art." One would venture to suggest, with deference, that such a material as mosaic is only effective at a considerable distance from the eye, some experts indeed declaring the nearest possible point to be forty feet; and one only has to call to mind the mosaic reredoses which one occasionally sees to realise how just this opinion is. On page 101 the authors show what their estimate of pictures is in a way which must be most gratifying to the painter. In describing a drawing room (the one with the frieze before alluded to) they say: "The pictures, which are few in number and carefully chosen so as not to destroy the general scheme (of colour) are framed in pewter and dull copper with simple decorative forms beaten on it. An efficient substitute would be flat broad splats of oak, in green or peacock blue stain, with simple patterns of gesso or stencil work." The architect, of course, is thought by others as well as himself, to have a pretty good knowledge of many things, and it is important that he should, without being quite encyclopædic; still, when writing for the information of others his knowledge should be accurate. Now, on page 180, two materials are mentioned as examples of the imitation of plasterwork with paper, these two being Lincrusta and Tynecastle tapestry, which, curiously enough, are neither of them made of paper. On page 91 we learn that Cipriani and Angelica Kaufmann were "consummate artists," and on page 51 one finds this extraordinary statement, "The architect who looks after little things will find that the big ones will largely take care of themselves." Such things as the sanitary arrangement of rooms are, no doubt, among these latter, and accordingly we find schemes for tucking beds away in alcoves, and screening them by curtains in the day (so that the air will not get at them), and low windows which only light a small portion of the room, and thus lessen the probability of germs being destroyed by the sunlight, for it is well known that dark corners in a room are unhealthy.



The appendix contains perspective views and plans of a house which we are told can be built for a moderate sum, which is mentioned, and the sum for which such furniture as is described in the body of the book may be obtained is stated. The names of certain craftsmen are also mentioned in a way which makes one turn to the end of the book to look for the advertisements, and we think this is a pity, for the intention of the authors is good, and occasionally one finds sentences with which one can thoroughly agree, such as "the common pitfall to avoid is too great a striving after novelty. Freaks and fads, though interesting at first, are not things to live with" (page 262), and on page 5, "The designer of the present day is apt to endeavour to make up for the loss of traditional power by the substitution of novelty. 'Fads' and 'freaks' in art are popular for a time, and the new will always have its charm, but that older tested art, which has been approved and accepted by the best workers in the past, must of necessity form the basis of all that is permanent in the present and the future," while the illustrations include many sketches of old work which, though not very well drawn, are really interesting.

"The Apartments of the House: their Arrangement, Furnishing, and Decoration." By Joseph Crouch and Edmund Butler, Architects. London: At the Sign of the Unicorn, 1900. 7s. 6d. nett.

## THE SURVEY OF LONDON.

BECAUSE it does not seem likely that the first volume of the Register of the Committee for the Survey of the Monuments of Greater London will be in every one's hands, it is all the more to be desired that the members of the Press will do what they possibly can to give the public an idea of what the Committee is doing. It would be impossible to overrate the importance of the undertaking, or to give more than sufficient praise to Mr. Ashbee for his masterly exposition of the views which are held by the bodies he represents, and to those who have not the volume before them an abstract of his deliverance can hardly be other than welcome.

The promoters of an undertaking concerning all London could not have taken a step without the sanction of London's Parliament, and we notice with very great pleasure that what we have here—a complete survey of the parish of Bromley—is actually published by the said Council as a first instalment of what may be done for all London.

The following statements of fact are taken from the preface contributed by Mr. G. L. Gomme, the Clerk of the London County Council. "The General Purposes Committee is instructed to consider and report every case of the contemplated destruction of any building of historic or architectural interest, and what course of action should be adopted; and as this Committee deemed it essential that a list as complete as possible should be obtained of such buildings, a sub-committee was formed for the purpose." Subsequently it was decided that the best means of

arriving at a satisfactory and expeditious mode of procedure would be to hold a conference with the various societies who had been asked to assist in the matter, and the conference took place accordingly, attended by representatives of the following societies:—Architectural Association, British Archæological Association, City Church Preservation Society, Committee for the Survey of Greater London, London and Middlesex Archæological Society, London Topographical Society, Society for the Protection of Ancient Buildings, and others of equal importance. It will be gathered from this that the preservation of London's historical monuments has been undertaken by as powerful a body as could possibly have been enrolled for the purpose. A very fair start has been made, and it will be a great pity if work so begun should be interrupted. Mr. Ashbee, as chairman of his Committee, has been allowed to speak pretty freely, but never without good reason, and seldom without convincing the reader that the course he would recommend is the best. The following seems to be excellent: "I have often thought that if a few philanthropists were to form themselves into a committee for buying up land in the outlying districts of London, and were content to hold this till the times were ripe, binding themselves to make no return beyond perhaps a 3 per cent. dividend when the new area came to be built over, and at the same time made it their object to save the amenities of each district they handled, the results would be better than any Peabody, or Rowton, or Boundary Street undertaking." If there were space in these pages a great deal more would be quoted, and for the reason already given, that the whole is so good; but, limited here as elsewhere, we must make short work of the matter. "It was a wise axiom of William Morris that whenever a great piece of history, or a noble work of art was threatened with destruction it was because 'somebody wanted something.' There was no real desire on the part of the public to destroy a Trinity hospital, a Wren church, an Elizabethan palace, an open space, but there was always 'somebody' behind who was pushing, some brewer who wanted to enlarge his yard, some impecunious landlord who wanted to realise, some building speculator who had a scheme to develop, some official in a Government Department who wanted to show a balance sheet for the year—*somebody who wanted something*."

It should be the object of a wise municipality to have a means by which the public interest should be safeguarded against the private encroachment. We do not mean that the municipality should buy up every old house, pledge itself to turn every open space into a garden, and so forth, but that there should be some means by which the public should be first consulted when any question arose affecting the history or dignity of London; and the proper body to supply this means would seem to be the London County Council.

E. R.

"The Survey of London: being the First Volume of the Register of the Committee for the Survey of the Memorials of Greater London, containing the Parish of Bromley-by-Bow." Edited by C. R. Ashbee, M.A., and printed under the auspices of the London County Council.









THE GLASGOW EXHIBITION: THE INDUSTRIAL BUILDING: DOME AND GREAT TOWERS, WITH PERISTYLE IN FRONT.



THE ARTISTIC SIDE OF THE  
GLASGOW INTERNATIONAL  
EXHIBITION: PART ONE.

(Photographs by Messrs. T. & R. Annan,  
*Glasgow.*)

THE initiation of a great exhibition scheme is undoubtedly fraught with interest to architects. It facilitates to an unusual extent the realisation of dreams which are not possible in the confines of everyday practice. The buildings are on a large scale, they must be grandiloquent, and they are usually set on a wide area of ground, which not only facilitates the formation of vistas and points of view, but enables the architect to accomplish that great feat of grouping by which one important architectural feature is made to dominate the whole, and give the keynote to the entire scheme. Further, the cheapness of the materials of which such buildings are usually composed enables the architect to accomplish much in the way of detail and ornament which would not be possible in a permanent structure.

The present site possesses one great advantage through its hilly and diversified nature. Most exhibitions are all on the flat, but in Kelvin-grove Park there is hardly any flat. It is, in reality, a ravine or glen, which must once have been wild and romantic, but is now subdued to the uses of an artificial pleasure ground, and surrounded by houses or other buildings. The river Kelvin enters through a deep cleft, from which the hills rise abruptly on both sides, curves sharply round, and then winds away in the opposite direction. The banks of this winding stream are the park. The north bank, on the top of which the University stands, is steep and lofty all along; the south bank, high at first, slopes down and spreads out into more undulating ground. The main buildings occupy this undulating ground, and extend along the whole length of it in a broken and irregular line, with separate pavilions and kiosks dotted here and there. But the Exhibition is not confined to the south bank, as one rather supposes at first sight. It extends also to the steep side opposite, below the University, and visitors should not miss this part. Here are a light-

house, a large restaurant, and a whole street of important private stands high up the hill, and below them again, close to the river, a street of amusements.

The best point of view is the hill close to the lighthouse, or the large restaurant near it. There you have the whole thing laid out before you from end to end, beginning with those fantastic Russian roofs and pinnacles on the extreme left, and ending in the Machinery Hall on the extreme right, with the great central hall in face, a cluster of towers and minarets, surmounted by gilded dome and soaring white-winged figure, which seems to be taking flight upwards into the sky, so lightly it touches the golden ball at its feet, so airily it is poised, gleaming white like a sea-bird in the sun.

Regarding the buildings at present under consideration, we think the general opinion will be undoubtedly that they are very successful. If, speaking in a general sense, there is any particular defect it is in the grouping. Since the Exhibition was first mooted the ideas of the Glaswegians have enlarged, and a number of



THE INDUSTRIAL BUILDING:  
SANDYFORD STREET ENTRANCE,

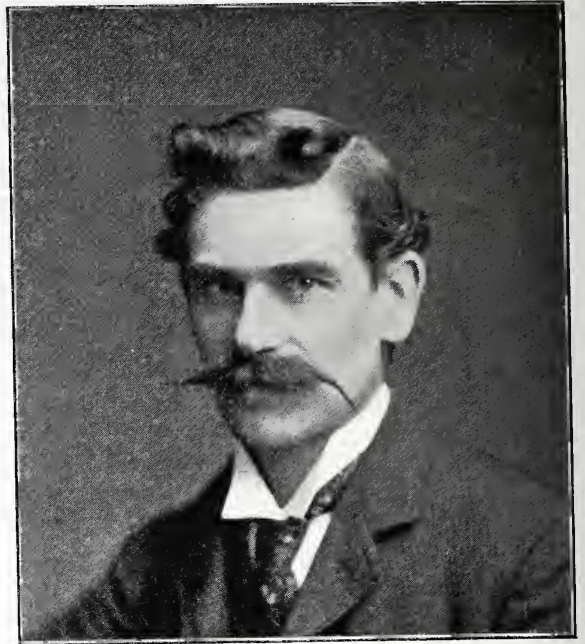


minor buildings have been set afoot which were not contemplated in the original scheme, and there is in consequence an absence of symmetrical arrangement on main axial lines.

The architect of the principal buildings is Mr. James Miller, of Glasgow, who was awarded the first premium of 200 guineas in open competition. Mr. Miller has made use of various styles for the design of the different buildings. The prevailing form is Oriental, in suggestion rather than in strict design. The Moorish spirit of the Spanish style, which has been largely used, combines with Byzantine forms, minarets, cupolas, kiosks, bungalows, and pagodas to create an Eastern impression. The contrast between the severe outlines and sombre colouring of Glasgow buildings and this group of bright, fanciful, and *bizarre* erections suddenly reared in their midst is startling. It is a sudden transition from the most uncompromising prose of everyday existence to fancy, imagination, and romance. And then you find, after all, that the romantic exterior is only a setting for all that is most strenuous and actual in the real world of to-day.

The style of the Industrial Hall is Spanish Renaissance; that of the outside kiosks and restaurants is also Spanish, treated, perhaps, more fantastically than the main building, in order to give that feeling of gaiety and festal display which these purposes demand.

The style of the grand concert hall is Venetian. The Indian theatre is in the style of architecture peculiar to that country, and is brilliantly coloured. In most of the other buildings, however, no elaborate colouring has been attempted, the stucco walls being pure white, having the ornamental parts covered with gold. The domes



MR. JAMES MILLER, THE ARCHITECT OF THE GLASGOW EXHIBITION BUILDINGS.

and tops of minarets are also gilded, and the roofs of main buildings are coloured red, except that of the concert hall, which is sky blue. The woodwork throughout the various buildings is coloured in tints of bright blue and green, which harmonises well with the white stucco walls.

The grand or ceremonial entrance is towards the park, in the centre of the north façade, nearly opposite the bridge to the east of the museum. Here the architect has displayed much originality. The front of the building is deeply recessed, so as to form a piazza about 200 ft. long by 100 ft. wide, behind a peristyle of a double range of classic columns 30 ft. high, which, forming a screen nearly 200 ft. long, continues the line of the north part of the buildings. Right round the whole building there runs an arcade of arched windows, the openings being divided by balustrades, which are supported in a very artistic manner on cherubs' heads moulded into the cornice beneath. These arches are flanked at the end of each bay with corner towers about 32 ft. square, rising to a height of almost 60 ft. The towers are surmounted with flattish domes—a feature of the period from which the style has been taken—terminating with flagstuffs carrying national flags. At the centre of the side wings there is an ornate hanging Spanish balcony, at the top



BANK STREET ENTRANCE TO THE EXHIBITION.



of which is a figure emblematic of the age of electricity.

The approach to the grand entrance is made by a great flight of steps rising from the main promenade in the Exhibition. This promenade extends from the Russian section, and has a continuous stretch on the east side past the Canadian section, along the front of the Industrial Hall and Art Galleries, terminating at the east of the Kelvin Valley. Entrances of a less imposing character are provided in Sandyford Street and Gray Street. The central feature of the former entrance is entirely different from that in the main façade. It is flanked by two tall towers, and, projecting towards the street, there is a huge semi-dome bulging out into a verandah, thereby giving a variety of curve which harmonises well with the straighter lines of the towers and gables behind. The Gray Street front is flanked by two tall towers about 120 ft. high, with a great, deeply-recessed semi-circular arch springing about 20 ft. off the ground, and nearly 50 ft. in diameter. A verandah runs along the whole length of the towers. There is also an entrance to the Exhibition from Dumbarton Road, opposite the main entrance to the Art Galleries, leading into the main avenue.

The striking feature of the whole design, however, is the group of towers in the centre of the Industrial Hall. This occupies the centre of the grounds and faces the University; it is 700 ft. long and 330 ft. wide, and covers an area of more than 23,000 sq. ft. The building consists of a great central dome, surrounded by four huge towers, rising to a height of about 160 ft. From the apex of the dome, which is 135 ft. from the ground level, there rises a lavishly-decorated flèche, 32 ft. high. Resting on the flèche there is a large winged female figure of "Light," by Mr. Albert H. Hodge, of London. It is 12 ft. high, the wings stretching 12 ft. The right arm is extended upward, and in the hand she carries a torch electrically lighted, while in the left hand she bears a branch of palm. The lips are parted as if making proclamation. On the head is a helmet, while the robe from waist to ankle spreads out in ample folds.

The whole dome, which is constructed of iron, rises, with its surmounting flèche and figure, to a

height of 180 ft. The interior is decorated in colour and by groups of figures emblematic of Art, Science, Industry, and Commerce. The spandrils are ornamented in a very effective way by colossal groups representing the Triumph of Navigation, and modelled by Mr. Albert H. Hodge. Immediately under the dome is a feeble colossal statue of the King. The four towers which surround the dome at an effective distance form at their base the corners of an open arched balcony, to which visitors will have access by means of two electric hoists in the south-east tower and by staircases built within the north-west tower. This balcony is 500 ft. in circumference. Between the dome and the four main towers, and in line with the diagonals of the latter, have been erected four artistically-designed minarets. Apart from the elegance of the decoration, the whole group of minarets, towers, and dome makes a unique spectacle, and gives a bold and striking character to this central part of the design. The cupolas of the four great towers, and also cupolas of the minarets, are covered with gold; the main building is finished



THE INDUSTRIAL BUILDING  
FROM THE NORTH-WEST.



in pure white, while the roofs of the domes are painted pale green.

A fine contrast is made by the decorative treatment of the eight corner towers. These are covered with red Spanish tiles; and the corrugated iron running along the roof between the towers is painted a bright orange tint, while the wood-work of the red-tiled, wide-spreading eaves is treated in green.

The whole of the external finishing of the buildings, including all the decorative work, is formed of fibrous plaster, composed of stucco, canvas, and wood. This material is run into a mould and allowed to harden. The plain work is made in boards about 2 ft. by 4 ft.  $\frac{3}{4}$  in. thick, nailed to a wooden framing, pointed, and then flushed up in stucco when in position. The ornamental work is cast into large moulds of the same material. Messrs. George Rome & Co. undertook the work. Quite half a million yards of cloth have been used, and the plastered work has cost altogether something like £25,000.

The great Machinery Hall represents most vividly the active forces of modern life. It is connected with the Central Hall and the Art Galleries by a covered corridor called the Grand Avenue. This is 1,000 ft. long, 75 ft. wide and 40 ft. high, formed of semi-circular laminated wood arches carrying a glass roof supported on iron astragals.

From the end of the Grand Avenue a roofed-in bridge, crossing over Dumbarton Road, leads



THE GROSVENOR RESTAURANT, WITH DOME OF THE CONCERT HALL IN THE REAR.

direct into the Machinery Hall. This is a rectangular building, covering 175,000 square feet, and containing about 250 stands of machinery and ironwork under one roof. The arrangement of the hall is by Mr. Thomas Young, M.I.M.E. The floor space is divided into sections by frequent passages running at right angles lengthwise and crosswise, so that every stand is easily accessible, and a vast multitude of visitors may inspect the machinery at the same time without crowding or obstruction. Galleries also run overhead and permit an extensive bird's-eye view from above.

The plan of the Machinery Hall is admirable, and could not be improved upon; but the metal work is devoid of the interest of beauty, and one sighs for the combination of constructive and decorative skill which constituted the steel girder construction of the roofs, staircase, and galleries of the Grand Palais in Paris, an example of twentieth-century architecture of the first order. The importance of money in this connection must not, however, be forgotten. Such matters as plan and construction are, after all, of minor importance in buildings of this nature compared with external effect, and in this respect they may be said to be entirely successful.

Only one structure in the Exhibition is permanent—namely, the new Art Galleries, which are, in a sense, a legacy from the last Exhibition.



THE GROSVENOR RESTAURANT.





THE GLASGOW PERMANENT ART GALLERIES, INCLUDED IN THE EXHIBITION:  
JOHN W. SIMPSON AND E. J. MILNER ALLEN, ARCHITECTS.



Messrs. Simpson & Allen, of London, were the architects. A start was made with a sum of £40,000, representing the surplus profits of 1888, and the buildings have been completed at a total cost of about £250,000. The masonry is of Locharbriggs red stone outside and of white Giffnock inside. The roofs are covered with Westmoreland green slates on iron framing, and, whenever possible, wood construction has been avoided. A great part of the roof covering is of concrete laid with Val de Travers asphalt. The flooring throughout is fireproof. The galleries are all laid with narrow widths of polished Moulmein teak, and all the courts, promenades, and Central Hall are paved with polished Italian, Belgian, and Norwegian marbles in varying designs. The joinery throughout is of picked American walnut. There is a central court and two wings east and west, with galleries running all round, the whole very ample, spacious, and dignified. Mr. F. H. Newberry, the headmaster of the Glasgow School of Art, has arranged the exhibits of sculpture and architecture, and Mr. R. W. Allan has done similar duties in regard to the pictures. The central court (125 ft. by 56 ft.) is devoted to sculpture, and the special feature of the collection is that it is the first representative exhibition of British sculpture ever held. There are examples of foreign artists—M. Rodin, for example—but the collection is essentially British,



SMALL PAVILION FOR MACHINERY.

and it contains most of the finest work, either in originals or copies, that has been produced in recent years. No one interested in British art should miss it. Of the two wings (each 102 ft. long), the western is devoted, on the ground floor, to Scottish antiquarian and historical objects; the eastern to architecture, art objects, and photography.

Far eclipsing any foreign exhibit in the grounds, the Russian section is deserving of special notice. It is the largest and most costly section ever staged by the Tsar's Government at any exhibition, and £30,000 was voted for its support last year. The chief feature, or features rather, are the four buildings which have been erected at the north-east corner of the grounds. The buildings are almost entirely constructed of wood, and were built by Russian artisans sent over to this country about the New Year. There were 180 men employed, and as the work took fully four months an idea may be formed—even allowing that the visitors are slow tradesmen—of the nature of their handiwork. The kiosks were designed by a prominent Russian architect, M. Zelenko, of Moscow, and erected under his personal supervision.

The designs are intended to represent the old national architecture of North Russia. They are not copied from any existing buildings, but from old prints and drawings, various details being taken from different



RUSSIAN FORESTRY AND AGRICULTURAL PAVILIONS.





THE PRINCE'S RESTAURANT:  
MESSRS. T. AND R. ANNAN'S  
STUDIO IN FOREGROUND.

sources and put together. This explains the fantastic effect, as there is not only a mixture, but the decorations which may have been suitable enough on a small scale—in private houses, for instance—are here magnified to colossal proportions. For the purpose of attracting attention nothing could be more effective. The whole enterprise may be regarded as a deliberate step in that policy of commercial development of which the Siberian Railway and other large undertakings are recent signs.

The space allocated to Russia covers 29,705 sq. ft. in the grounds and 11,131 sq. ft. in the Industrial Hall. There are four large buildings and some smaller ones. The four large ones are devoted respectively to forestry, agriculture, minerals, and such products as wine and silk. These huge and curiously-shaped structures, with their bright red and green roofs, attract the eye almost more than anything else in the Exhibition. The agricultural pavilion is being prepared inside for the reception of the Tsar, who will visit the Exhibition.

The Grand Concert Hall, a circular building having a wide gallery and promenade supported on cantilevers, is connected by a covered way with the Industrial Hall. The structure is best described, in Mr. Miller's words, as a gigantic steel umbrella. The dome is coloured blue on the outside. With regard to its entrance front, however, one does not look for, or even desire,

purity of style in such work; but angle pavilions of Venetian Gothic, a central doorway and balcony Italian in scheme (though certainly not in proportions), with connecting wings closely based in design on the loggia of a Spanish "patio," if the combination is to be successful, require more care and skill in the blending than have been bestowed in the present instance. The hall itself is admirably arranged, and effective as a work of architecture externally, and more especially internally, although the latter has not been improved by the colour decoration, particularly in the interminable repetition of shields with the same armorial bearings "picked out" in gold and colours on the balcony front. The acoustics of the hall are not satisfactory. A very troublesome echo has given considerable amount of trouble.

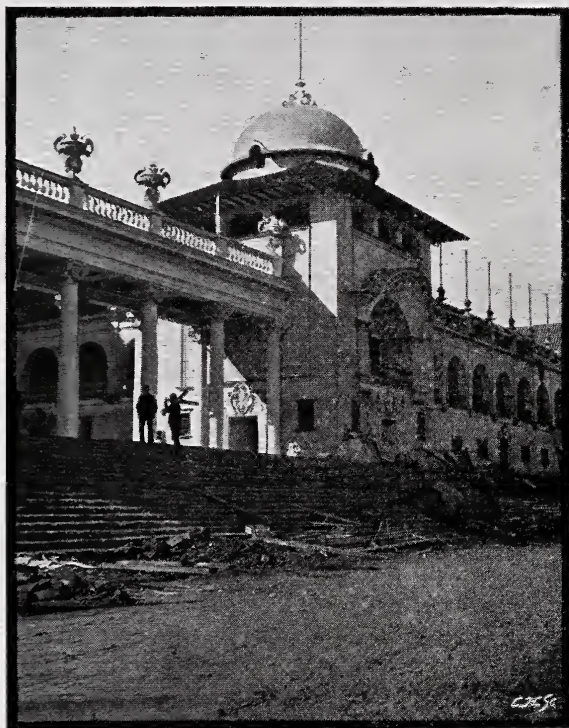
The internal colour decoration throughout the various buildings, and more especially the lack of it, forms, indeed, one of the least satisfactory features of the scheme. The decoration of the main dome, designed and carried out by Messrs. Dall & Neave, is not altogether successful. The individual figures are good, some of them particularly so, but the scheme is not sufficiently large or dignified for such a situation and the vast scale; and the colour is thin and not particularly harmonious.

By contrast, the sculpture work throughout the Exhibition is worthy of the highest praise. In this Mr. Albert Hodge, with his assistant



THE ROYAL BUNGALOW RESTAURANT  
(IN THE FOREGROUND): THE PRINCE'S  
RESTAURANT BEYOND.





INDUSTRIAL BUILDING: PART OF PERISTYLE AND NORTH FRONT.

modellers, Messrs. Holmes and Jackson, has rendered the architect yeoman service.

The Canadian Pavilion is fairly effective. Messrs. Walker & Ramsay, of Glasgow, were the architects. The building measures 180 ft. long by about 60 ft. broad, and has 11,000 sq. ft. of space for exhibits. The Canadian Government have taken up the matter with great enthusiasm, and every State in the Dominion is represented.

A little building known as "The Squireen's Cottage" represents Ireland. The house itself is charmingly situated on a slight elevation in front and to the left of the Concert Hall. It is designed by Mr. T. Manley Deane, and represents a small country house of Georgian period, at Malahide, standing in its own grounds. It is a low double-fronted house, with white concreted walls, rounded bow windows, and thatched roof. The "friendly" aspect — to borrow a German term — of this modest structure makes it conspicuous. The interior is divided into several rooms, which are devoted to different branches of Irish industry.

A single exhibitor in Dublin has forwarded beautiful specimens of fourteen different kinds of Irish marbles, all polished, and there are some fine slabs and columns of Galway

granite. The specimens of household furniture from Killarney deserve recognition.

Japan, France, Austria, Denmark, Morocco, Mexico, Persia, and the United States are also represented, but no pavilion represents Germany, which is to be regretted.

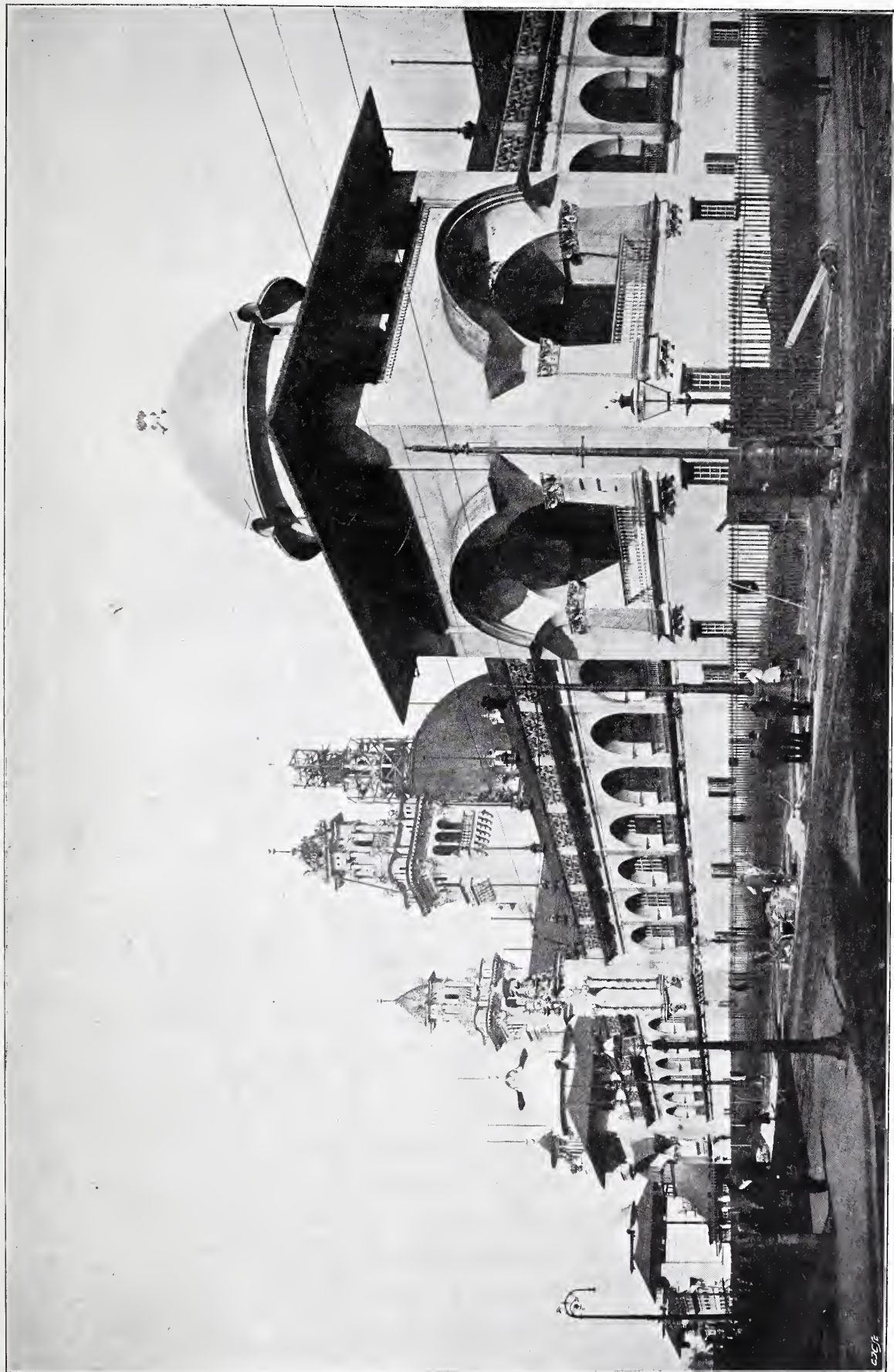
In the two huge restaurants on the slopes of Gilmorehill, clever and effective as they are in general mass and outline, the details are at once poor in conception and coarse to a degree. With this even the inexpert observer cannot but be struck if he compares them with the Van Houten building opposite. Designed by Mr. A. N. Prentice somewhat after the manner of an old English manor-house, though very freely and characteristically treated in harmony with its function and manner of construction, it is especially notable for the refinement and care with which its details have been worked out, and is quite the best piece of architecture among the minor buildings.

The arrangements for lighting the Exhibition merit a word. The system which has been adopted in the grounds was tried in Paris last year, and has since then been greatly improved. Mr. Buchanan has been in charge of this installation, and its effect will be to make the outdoor part of the Exhibition better lighted than anything of the kind before. It consists of 140 columns, each carrying a shadowless lantern containing a three-light cluster of high-pressure Kern burners, consuming  $31\frac{1}{2}$  cubic feet of gas per hour, each cluster giving a light of over 1,000 candles. Twelve columns each carry three shadowless lanterns, with three-light clusters of Kern burners, and ten have five shadowless



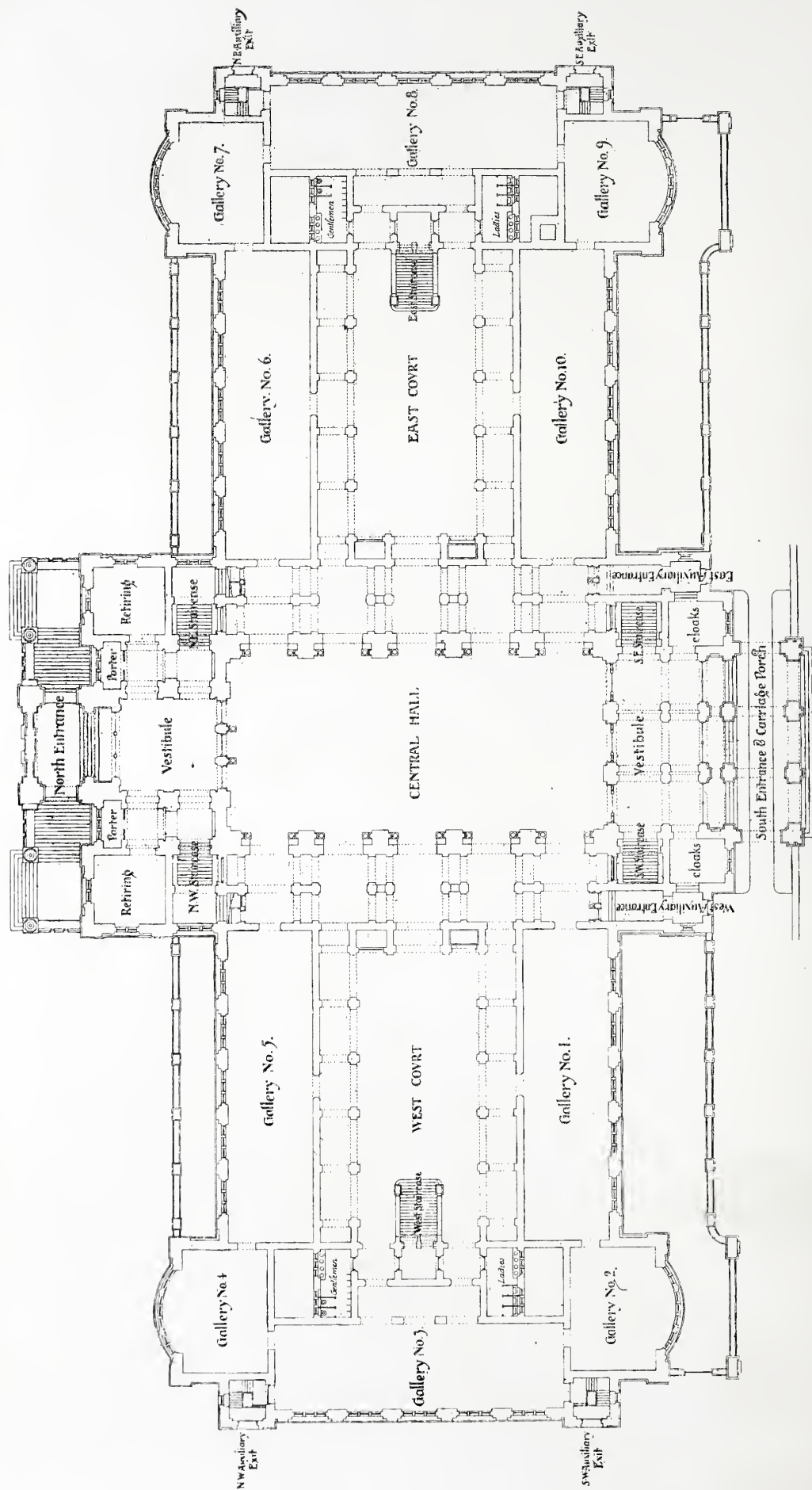
THE ROYAL BUNGALOW RESTAURANT: WEST ELEVATION.





THE INDUSTRIAL BUILDING: ELEVATION TO SANDFORD STREET: STYLE, SPANISH RENAISSANCE. COLOURING—WALLS, WHITE; ROOFS, RED; DOMES, GOLD; WOOD-WORK OF SHUTTERS, SASHES, AND ASTRAGALS, BRIGHT GREEN.





THE GLASGOW PERMANENT ART GALLERIES: GROUND PLAN.  
JOHN W. SIMPSON AND E. J. MILNER ALLEN, ARCHITECTS.







lanterns, each with three-light clusters. The total candle-power of the installation is 237,000. The gas is supplied by the Glasgow Corporation, who have laid special high-pressure mains for this purpose, and the work has been done by the Welsbach Company. The motor power is supplied by a water-motor plant (by Messrs. Keith & Co., of London) capable of compressing 6,000 cubic feet of gas per hour. The noise of the gas as it rushes into the burners makes the system unsuitable for indoors, at least, in small interiors, but the cost is much less than that of electricity, and the light is more diffused. Electric arc lamps are, however, employed for the interior lighting of the buildings.

Mr. James Miller, I.A., the architect of the main Exhibition buildings, is thirty-nine years of age, and is a native of Perthshire. He served his



THE INDUSTRIAL BUILDING  
FROM THE NORTH-WEST.

apprenticeship with the well-known architect, Mr. Andrew Heiton, of Perth. Having passed some years in Edinburgh, Mr. Miller, in 1888, entered the service of the Caledonian Railway Company, where he remained till the end of 1892, immediately thereafter commencing business on his own account. The principal buildings erected from his designs are Belmont Church, Hillhead; Prince's Pier Station, Greenock; and Gourrock Station. Mr. Miller was also architect of the picturesque station at the Botanic Gardens and Kelvinbridge Station on the Glasgow Central Railway. Among other notable buildings he has designed may be mentioned the Glasgow Subway Station at St. Enoch Square, Kelvinbridge Mansions, Clydebank Municipal Buildings, Town Hall, &c., &c.

*(To be continued.)*

## THE ARTIST, ONE AND INDIVISIBLE.

THE sudden meeting with a strange self as though your mirror should one morning reflect the face known long ago, and almost forgotten, instead of the features of every day, is an experience to which almost everyone has thrilled at one time or another. The weakening of the sense of identity between boy and man is like the cutting of the solid ground from under the feet, and one is afflicted with a weird sense of fluidity and indeterminateness.

The revelation may come in many ways. An old letter will open the door for you into what seems another world, peopled with beings whose thoughts, whose tastes, whose language were none of them quite what ours are to-day. Thirty or forty years roll between you and the words you wrote then, the thoughts you expressed, the state of mind which gave them birth, and centuries could hardly have made them seem less your own. Am I, you ask yourself, in any real sense one with this writer whom I neither understand nor sympathise with, or merely the inheritor of his life-history and the dweller in his fleshly tabernacle?

How much more familiar are all the old faces of the days of our childhood than that from which our eyes looked out upon them, how far better remembered the characters of those round about us than the bundle of habits and impulses which were our own! They still stand out with something of clearness and actuality; our own figure flits

among them, pale, vague, and unsubstantial.

As with the man, so with the artist. He is moulded by his surroundings, influenced by fashion, led even against his better judgment first to condone, then to admire, lastly to adopt, forms which once repelled him or moved him to derisive laughter; he moves with his times, unless he is the Bismarck of architectural craft, the man who makes the times what they are, and offers the pattern for the rest of the world to copy; and as new things win their way to his acceptance, the memory of the old is extinguished and their influence gradually undermined till the time comes when the man looks back at the tastes and preferences of his younger days with actual astonishment. Put an architect face to face with something he designed twenty years back, some-





THE GLASGOW EXHIBITION : THE  
RUSSIAN RECEPTION PAVILION.

thing of minor importance so that mere memory will not help him, and the chances are that he will look in vain for any intrinsic quality in the work which shall appeal to him convincingly as belonging to himself, while, on the other hand, he will find himself able to weigh its merits and defects as dispassionately and with the same critical acumen as if it were someone else's.

The boy is father to the man, though the man may be unconscious of it, and in the same way the artist is the product of all his efforts and experiences. Every design he makes, every piece of intuition, every emotion which beauty claims of him, is a link in the long chain of his artistic life; but, while observers may take stock of them, read in them his tendencies and forecast his future, for him there is no such clear understanding of the path he is treading and where it leads. And, if this is so, what should a man know of the why and wherefore of what he did in the distant days of his immaturity, or how possess any test by which to recognise it?

This is a disconcerting thought; the artist loves to regard his work as a part of himself, telling a story which is for his ears alone, once his and always his. It is an integral part of his faith, that no one can possibly deal with his own work as he can himself, however distant an epoch of his life as an artist it may represent. Other men, he will argue, will reach a higher level, but the harmony which marks the work of the single hand will escape them.

This faith may be justifiable, yet it is a difficult thing for a man to retrace his footsteps into a country long grown uncongenial and unfamiliar, to accustom his hand to tools discarded years ago and to find any joy in the use of them.

Meanwhile other artists are always passing through their various phases to their several ends, and it is quite conceivable that the task might come more easily to one of them. It might belong to his period, so to speak, and find him responsive and sympathetic, and in the proper key to do justice to the work.

Whether there is, or is not, something which runs through all the work of one man, however varied in expression, his by instinct and possible for no one else, some fine thread of individuality too subtle to be defined even by others who see it working, whether or not another may attain to a degree of intuition, a sympathetic completeness of grasp, which shall adequately replace it; this is the question which we have put, and here we must be content to leave it, unanswered and unsolved, but it would take much more than a mere analogy to persuade a creator, however humble his sphere or feeble his personality, of the existence of a reasonable doubt on the point. To him such a suggestion is an attack on the very palladium of his self-respect, and he would meet it with a passionate assertion of his individuality.

A. E. STREET.



THE GLASGOW EXHIBITION :  
THE INDUSTRIAL BUILDING  
FROM THE RIVER.



# THE "ARCHITECTURAL REVIEW" ADVISORY EDITORIAL COMMITTEE.

THIS issue of *The Architectural Review* completes the ninth volume, and the tenth will see the initiation of various changes and improvements which have engaged the careful attention of the proprietors for some time past. The first of these is a change in the editorial régime.

*The Architectural Review* is the only magazine in the British Empire dealing with the artistic, as distinguished from the business, side of architecture. From the first its object has been to express, as directly as possible, the ideas of architects themselves about their art, and to illustrate good contemporary as well as older work. The object of our new scheme is to put the editorial control of articles and illustrations in the hands of a committee of architects. No one man, at the present time, can represent all the ideas fermenting in architecture and the allied arts, but it is hoped that the Committee, whose names are given below, includes the desirable variety, and will carry the necessary authority.

The proprietors, then, are gratified to be able to announce that the following gentlemen have kindly come forward at their invitation and formed themselves into an advisory editorial committee, which will, in future, direct the policy of the magazine:—

- Mr. R. Norman Shaw, R.A.
- „ John Belcher, A.R.A., F.R.I.B.A.
- „ Frank T. Baggallay, F.R.I.B.A.
- „ Reginald Blomfield, M.A.
- „ Gerald C. Horsley.
- „ Mervyn Macartney.
- „ D. S. MacColl, M.A.
- „ E. J. May.
- „ Walter Millard.
- „ Ernest Newton.
- „ Edward S. Prior, M.A.
- „ Halsey R. Ricardo.
- Professor F. H. Simpson.
- Mr. Leonard Stokes, F.R.I.B.A.

The next three numbers will carry out the ideas of the Committee so far as existing arrangements permit, and full control will be established in the October number.

Concurrent with the alteration in the editorial direction there will be a change of another kind. The price of the Review will be reduced to sixpence, so as to bring it within the range of a larger number of students of architecture, professional or amateur.

Care will be expended on printing and reproduction as well as on illustrations and articles. During the four and a half years of its existence

the "Review," in the judgment of its contemporaries, has reached a high standard in all these matters. The opinion was recently expressed by *Literature*, that "the magnificent appearance of *The Architectural Review* is bound to increase the public respect for architects;" it is the hope of the proprietors that the new series will win from a wider public an intelligent interest in architecture.

In conclusion, the retiring editor desires to thank readers and contributors for many courtesies, and the public for the increased measure of support accorded to the magazine while under his temporary direction.

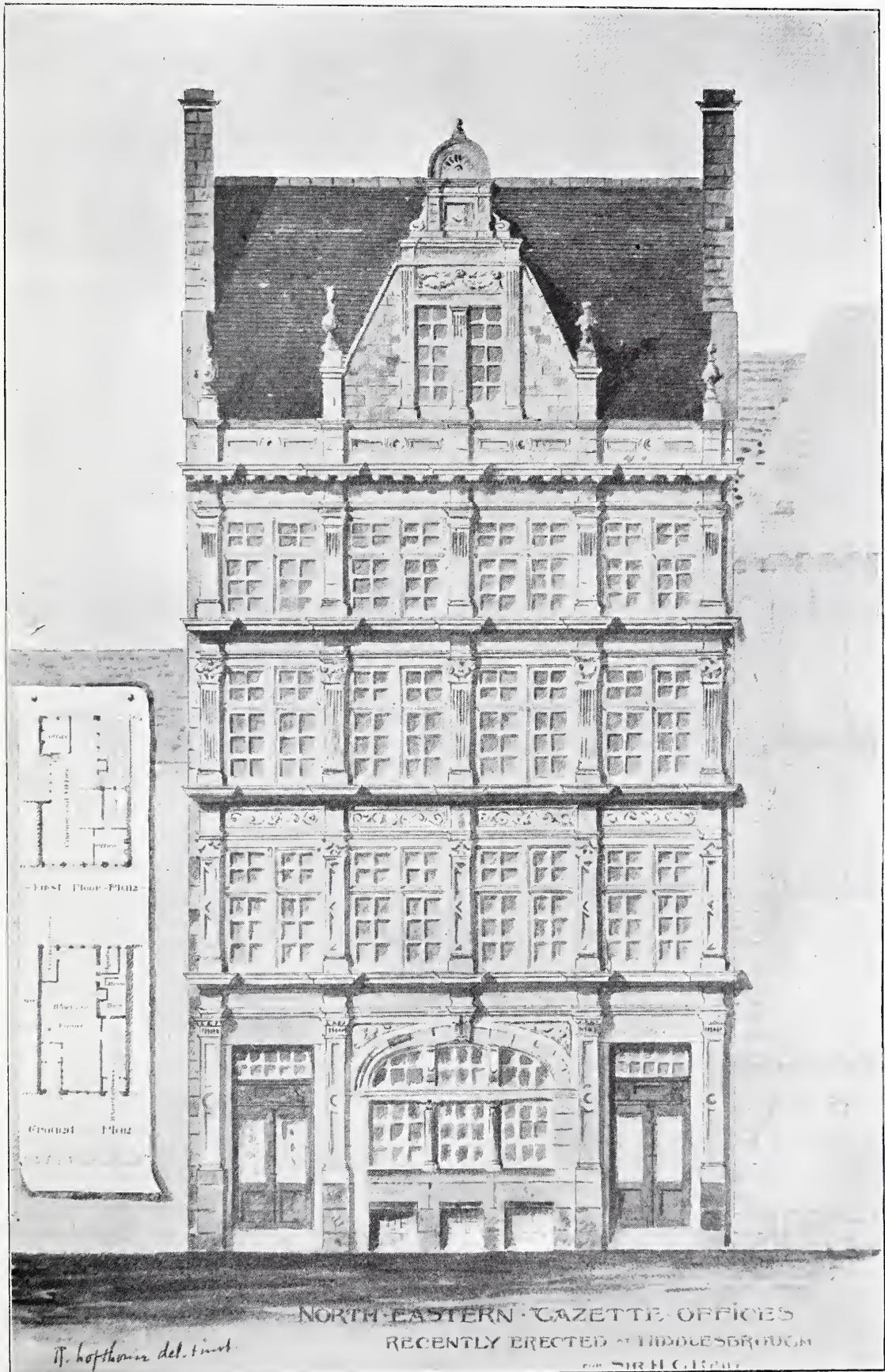
## THE ARTS AND CRAFTS EXHIBITION AT PROVIDENCE ART CLUB, PROVIDENCE, RHODE ISLAND, U.S.A.: BY MARTIN W. KERN.

THIS exhibition more successfully realises the true spirit of the Arts and Crafts movement than any that has been held in this country. It was planned months ago, and the committee determined that nothing should be exhibited unless proper credit was given designer and maker. This idea has been completely carried out, greatly to the advantage of the show. The ground was carefully gone over, and an excellent representation of the artistic handiwork done throughout the United States secured, both of individual craftsmen and of a few firms who are trying to raise the artistic standard of their output, and who are giving their workmen due credit.

A great interest has been aroused in the movement in this vicinity, and the show is attracting hundreds of people daily. Through the liberality of the members of the Providence Art Club (who have borne all the expense) the admission to the exhibition is free, as are also the catalogues. The show will be kept open daily, including Sundays, and also some evenings through the week.

The display far exceeded the expectations of all concerned, both in the beauty and variety of the various exhibits and in the high degree of workmanship attained. Indeed, those who had visited arts and crafts exhibits, both here and abroad, did not hesitate to affirm that it is by far the finest collection of the work of the artistic craftsman ever brought together in this country, and, furthermore, that it is fully up to the standard of such exhibits abroad. The scope of the exhibit may be realised when it is known that there were over 200 entries, comprising a total of over 650 articles.





ROGER LOFTHOUSE, ARCHITECT.



During the exhibition three lectures on Arts and Crafts have been delivered by well-known men, admission to which, owing to the size of the galleries and the amount of material on exhibition, had unfortunately to be limited to members of the club and their families.

Included among the exhibits are specimens of the work of craftsmen who have achieved a wide reputation on the various branches. From Boston comes a fine exhibit of Grueby pottery; Newcomb, Rookwood, Merrimac, Crown Point, and

Bulger pottery being likewise well represented. Beautiful books and book-bindings from the Roycroft shops at East Aurora, N.Y., over which Elbert Hubbard presides; books from the Kelmscott press of William Morris, England, and bindings by Otto Zahn of Memphis, Tenn., whose name is a guarantee of fine workmanship and design; specimens of the famous Tiffany Favrile glass, and stained glass windows from Louis C. Tiffany; metal work by Charles H. Barr of East Greenwich, R.I., by Krasser of Boston, and Tiffany of New York; laces and bead work from the Indian Reservations; hand-woven textiles from Berea College, Kentucky, and from the mountain women about Barnard, N.C.; Abnakee rugs designed by Helen Albee, and made by the women of Pequacket, N.H., and tooled and gilded leather from the Handicraft Shop of Boston. Among the workers in pottery Mr. George Prentiss Kendrick of Brookline, Mass., and Mr. William H. Grueby of Boston have taken high rank, and have established a world-wide reputation for Grueby pottery. This pottery is made from designs by Mr. Kendrick, who has made use of the glaze and enamel discovered by Mr. Grueby. The results are beautiful and individual, both in form and glazes. The glaze has a softness and delicacy that is satisfying in the extreme, and the designs, while conventionalised and restrained, are more than mere suggestions.

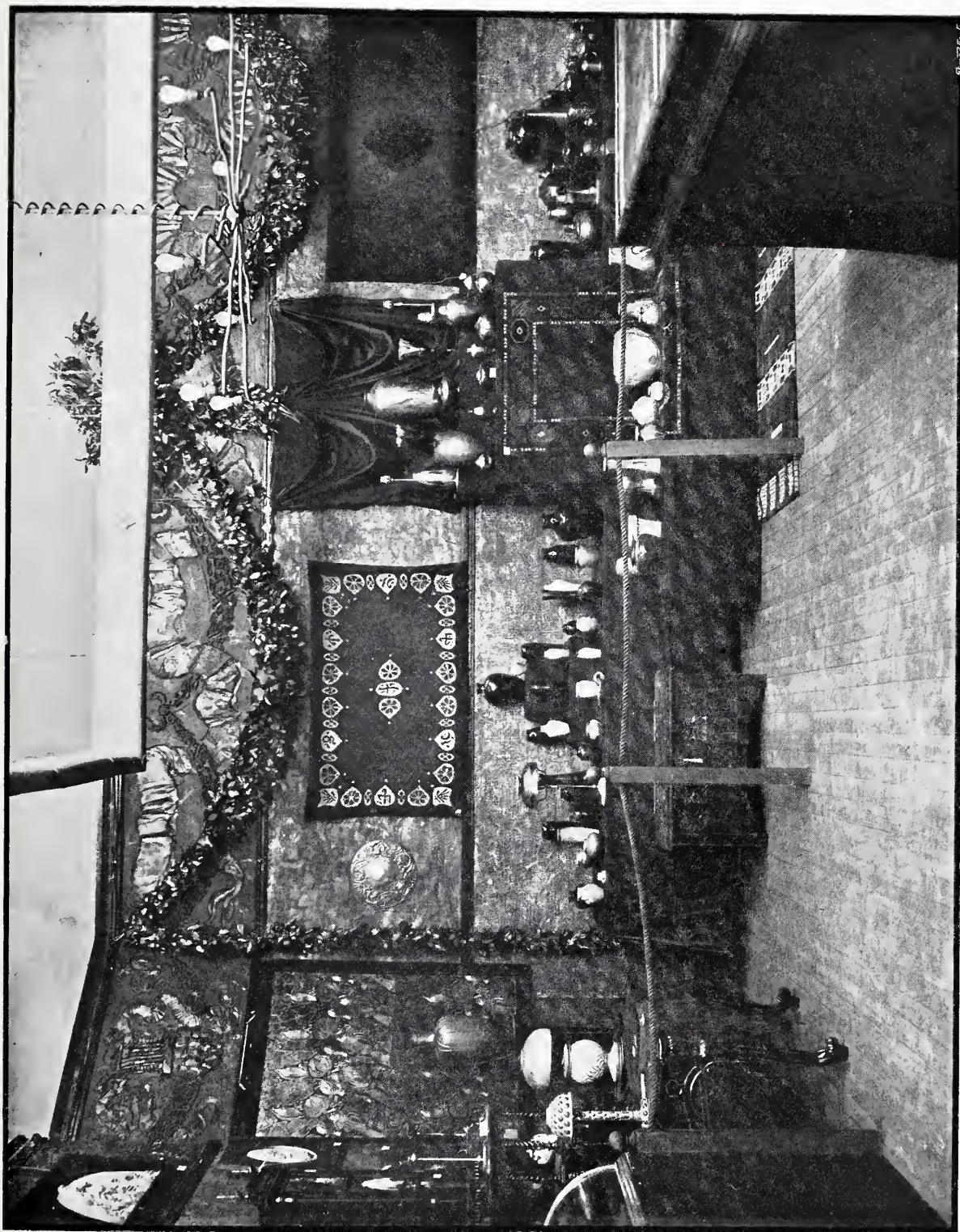
There is in the enfolding leaves of the lily, plaintain, and mullein the actual representation of the natural forms and colours, which in some examples the addition of the flowers in their natural colours give an added charm. First shaped on the wheel, the form, while still plastic, is decorated by modelling upon its surface the conventionalised motives, taken from plant life in such a way as to make the ornament structural and essential to the design as a whole. Simplicity and strength of design and colour are its first characteristics, whatever richness or special quality of surface may afterwards be given to it in firing. The variety of colouring is large; the greens are especially soft and rich, while there are also golden yellows and russets, deep browns and velvety blues. Both in conception and design, in glazes and colour, each piece of the Grueby ware is individual and of unusual merit. Mr. Kendrick and Mr. Grueby both received medals for the exhibit of Grueby pottery at Paris.

Among the many beautiful and costly book-bindings, those by Mr. Otto Zahn of Memphis, Tenn., and (Mrs.) E. G. Starr of Chicago, Ill., are worthy of special mention. Mr. Zahn's work is well known abroad, illustrated articles on his work having appeared in a number of magazines.



ELECTRIC STANDARD LAMP; WIRED FOR BASE BOARD CONNECTION: DESIGNED, MODELLED, AND CONSTRUCTED BY C. H. BARR, EAST GREENWICH, R.I., U.S.A.





A VIEW AT THE ARTS AND CRAFTS EXHIBITION, PROVIDENCE, U.S.A.

LARGE GRUEBY VASE.  
TIFFANY LAMPS.

TOOLED AND GILDED  
LEATHER FROM THE  
HANDICRAFT SHOP, BOSTON.

ABNAKEE RUG.  
ROCKWOOD  
POTTERY.

TIFFANY FAVRILE GLASS.  
NEWCOMB POTTERY.  
ABNAKEE RUG.

MERRIMAC  
POTTERY.

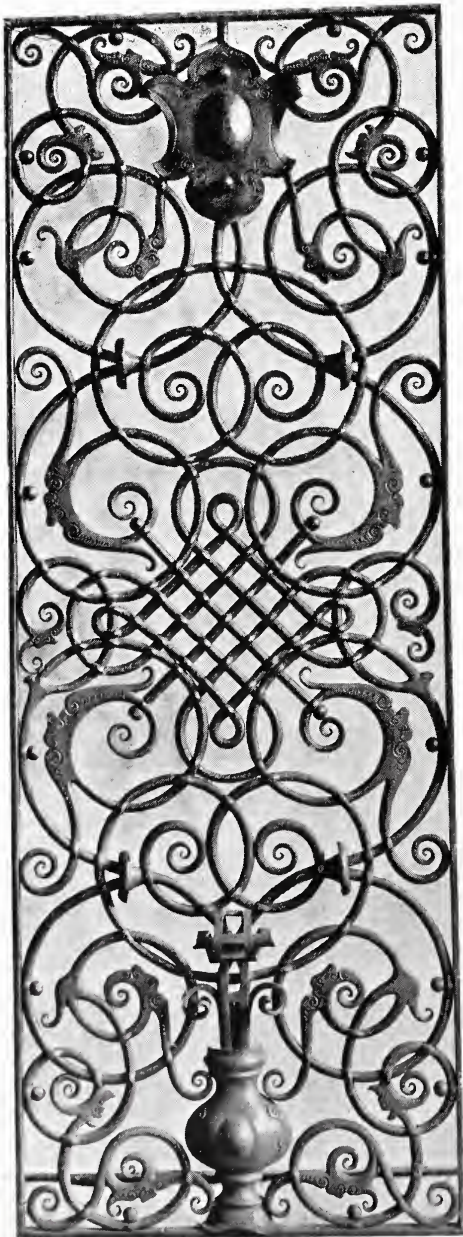


The bindings he exhibits at the Art Club are admirable examples. One of the Roycroft books Mr. Zahn has covered in a splendid piece of old rose-coloured levant morocco, crushed and inlaid to form a delicate flower design, which is carried out on the outer covers and doublure. Another fine binding on a book of considerable intrinsic merit as a piece of fine printing is the Copeland and Day edition of Shakespeare's "Sonnets," for which Bertram Grosvenor Goodhue designed the initials and ornaments. A fine piece of leather has been carefully crushed and polished to a mirror-like surface, on which is tooled an original design with the wild daisy as its principal motive. Besides these there is a pigskin binding in a very different style, the effect being that

of very delicate *repoussé* work. The "Songs of Solomon," bound by Mary E. Bulkley of St. Louis, Mo., in tooled leather, is extremely beautiful. There are also several books bound by the Women's Guild of Bookbinders, London, that are remarkable examples of workmanship. Among the noteworthy designs for book-covers, book-plates, and illustrations, the work of Maxfield Parrish of Windsor, Vermont, takes first rank; Pauline Whiting of New York, B. Wilson Tripp, Theo. Hanford Pond, and Alice G. Lewis of Providence, and Charles Warde Traver of New York, deserve special mention. The art cover for Scribner's is a superb example of Maxfield Parrish's work.

Among the exhibitors of metal work Mr. Charles H. Barr of East Greenwich, Rhode Island, should be noticed. Mr. Barr is an artist of indisputable originality. He shows unique and beautiful designs in trays, candlesticks, and sconces, lamps and smoking sets in bronze. Also an extremely interesting "octopus" inkstand in pewter with a shell for the reservoir, and a "mandarin" tea caddy in bronze, and several gold and silver rings of fine design, and a number of other useful objects. The most attractive piece of Mr. Barr's work is, perhaps, the portable electric table lamp. The design is original and graceful, and while its flower-like construction suggests the Japanese idea of lightness and grace, it is heavy enough for stability. The motive for the design is the lotus, and the glass shade, made of specially bent opalescent glass, in the form of a lotus flower, completely carries out the idea of the design. The illustration of the lamp gives a quite complete idea of its beauty of outline, but the finish of the metal and the effect of the shade are, of course, lost in a photograph. The metal work of Percy J. Callowhill is extremely interesting in design and execution, as is also a bronze and ebony paper weight by J. Harmstone of Providence, R.I. The cartoons for windows, shown by Frederick Wilson, Louis C. Tiffany, and Joseph Lauber, of New York, are all notable works, as are also the drawings by Edward P. Sperry of New York. A colour sketch for a window, in four sections, designed by Miss Violet Oakley, is extremely beautiful.

The most striking feature of the Exhibition—at least to regular attendants at arts and crafts shows—is the great beauty of the colour scheme and arrangement. The exhibits themselves have been made to serve as decorations, but in such a way that the individuality is accentuated and the true beauty brought out by the fact that each exhibit is shown in its proper relation to other exhibits, and the whole presents a harmony and unity of effect seldom, if ever, seen in an exhi-



WROUGHT-IRON GRILLE: DESIGNED  
BY WESTON UNDERWOOD: MADE BY  
FREDERICK KRASSEN, BOSTON.



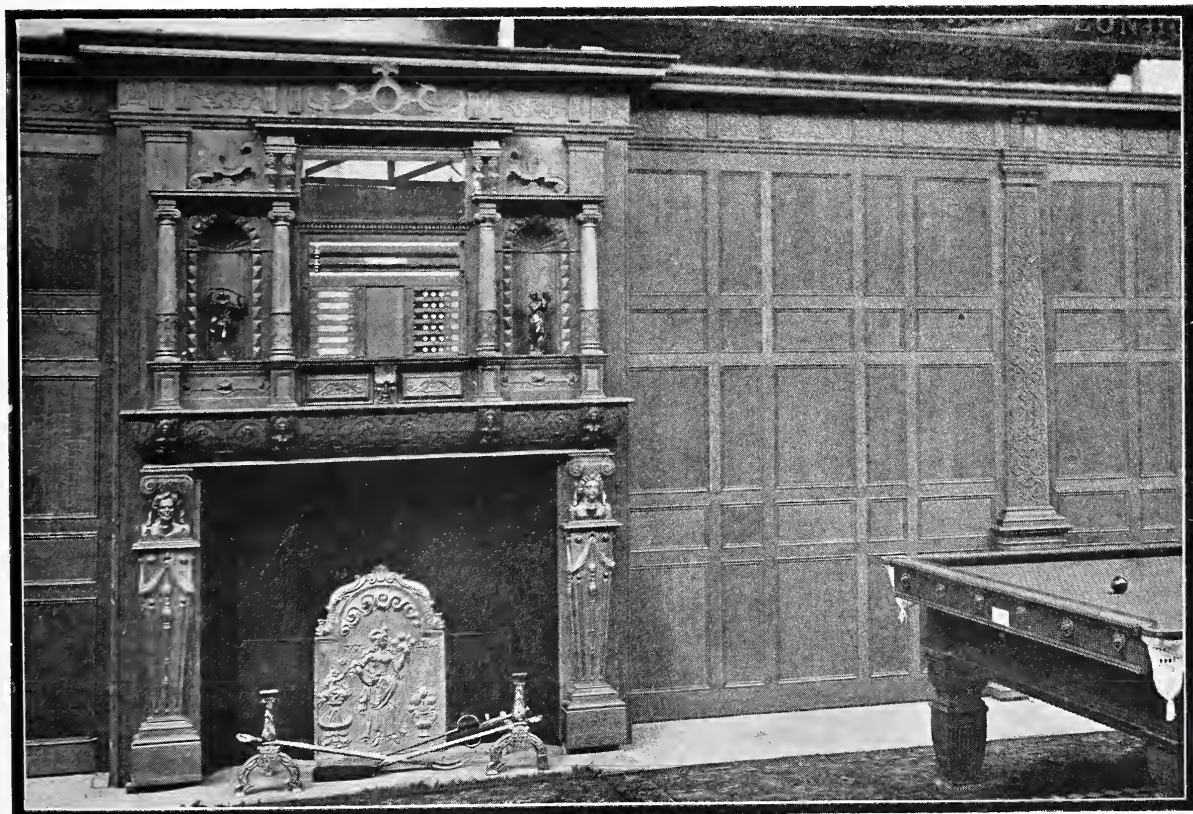
bition of this character. Nothing obtrudes. On entering the galleries one is unable to say that any one object or collection of objects attracts undue attention; in this respect alone the show is certainly a great success.

At one end of the gallery the pottery exhibits have been most artistically arranged. An illustration of this portion of the exhibition is shown on page 259, but it gives little idea of the beauty, which is due largely to the colour scheme. A stand has been built across the entire end of the gallery for the display, rising in tiers to the centre. This has been covered with a dull brown or russet cloth, except in the centre, where dull green was used. On the wall at the back are hung Abnakee rugs, designed and, in one or two instances, made by Miss Helen R. Albee of Pequacket, N.H. One is a jewelled rug and another after a Peruvian design, both exquisitely soft and rich in tone, the prevailing colour being brown. In the centre a piece of golden brown ribbed silk has been draped. On the highest shelves the Tiffany Favrile glass has been arranged, while to the right and left are examples of the best work of the Rookwood and Merrimac potteries. In front and below these is a very striking collection of Newcomb pottery in soft greys and greens and velvety blues and browns. The shapes

are very pleasing and are characteristic. Indeed, one of the most remarkable things about the whole pottery exhibit is the fact that each pottery and potter has developed distinct and separate shapes that apart from the various decorations give it an individuality that enables even an ordinary observer to readily recognise the make.

One of the most striking pieces is a large Tiffany Favrile glass vase with a marvellous decoration of peacock feathers in the iridescent colours characteristic of this ware. Placed at intervals among the pieces of pottery and glassware are striking examples of Tiffany's lamps in bronze and glass with iridescent glass shades. These have been specially wired and lighted by electricity, giving a charming effect, especially in the evening.

Besides the very excellent exhibit of vases and lamps the Grueby pottery is represented by two very interesting tile facings for fire-places. One of these in a Moorish design has been arranged about the large fire-place in the small gallery, and gives just the right touch to the exhibit of andirons from the Roycroft shop, the fire-set by Charles H. Barr, and the pieces of beautiful furniture and leatherwork from the Handicraft Shop, Boston. On the massive mantel over the fire-place is a clock that attracts everyone by its



PANELLING AND CHIMNEY-PIECE FOR BILLIARD-ROOM, ADAPTED FROM THE ORIGINAL TAKEN FROM BROMLEY PALACE, 1606, AND NOW IN THE VICTORIA AND ALBERT MUSEUM. MADE BY COX AND YEMAN.



beautiful strike and its odd but artistic appearance. It was cleverly contrived by Mr. John Sargent of Providence, R.I. The case is made of an antique Japanese temple gong of bronze, about 12 inches in diameter and 12 inches deep, all the work being placed inside. It is supported in a way that allows what was the top of the gong to be made the face of the clock, and the striking mechanism so arranged that the hours and half-hours are struck on the inside rim of the gong. The hands are of fine design and carry out the Japanese effect, being made of silver in a design of chrysanthemums and cat tails.

A number of carved oak chests are shown. One carved by Miss Julia Mauran after a design by Sydney R. Burleigh being especially good. Two designs for overmantel decorations by Thomas Watson Ball of New York on buckram are new and clever. Indeed, throughout the entire show there is noticed a newness and originality in design that is refreshing. Few, if any, of the designs or articles suggest copies of old work, and there is an entire lack of things made simply for effect. There is a fitness of design to the material and use, and a sincerity of construction and execution that is bound to bear good fruit.

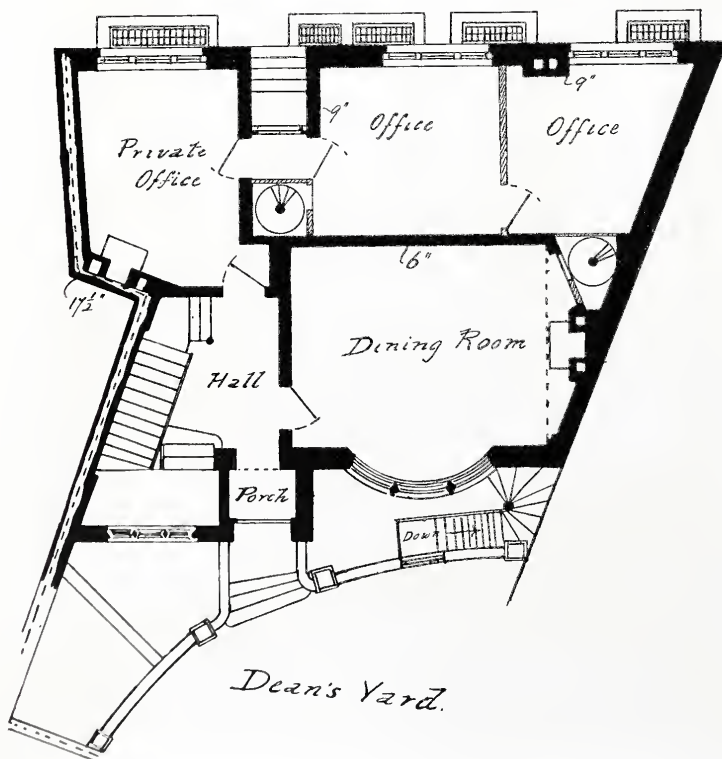
As a whole the work exhibited impresses one as being beautiful and wholesome, honest and sane, and free from faddism: *l'Art Nouveau* is not even suggested.

## CURRENT ARCHITECTURE.

PHILLIMORE HOUSE, DEAN'S YARD, WESTMINSTER.—The house of which we give an illustration has been erected for John Troutbeck, Esq., Coroner for Westminster, and does double duty as a residence and coroner's offices. The residential part is entered from Dean's Yard, and, with the exception of a private door from the principal's office, is quite cut off from the official part. The latter is entered from the back of the house in Great Smith Street. The architect, Mr. George A. Hall, F.R.I.B.A., has made the most of a limited space, as every inch had to be considered in planning. The building is of red brick and box ground stone, and was built by Messrs. E. P. Bullen & Co., of Croydon, at the cost of about £3,000. There is a half-basement containing kitchen, servants' hall, pantry, and usual offices; ground floor with dining-room overlooking Dean's Yard, and panelled hall; a staircase with panelled and carved oak newel posts; large drawing-room with moulded ceiling and parquette floor; boudoir and two bedroom floors above. The offices consist of:—In basement: Officers' room, approached from the general office by an iron spiral staircase. Coroner's private office. General and clerks' offices and typist room on the first floor, also approached by an iron spiral staircase. Every endeavour was made by the architect to preserve the quiet dignity of Dean's Yard and yet by colour and form to infuse vitality.

COWLEY MANOR.—The illustrations given on pages 278-9 show the entrance and garden fronts of Cowley Manor, Gloucestershire, as they will appear when the extensive alterations and additions which are now under course of construction will be completed.

The small plan shows what these alterations and additions are—the walls which are hatched showing the existing work, and the walls which are in black showing the new work. It will therefore be seen that the new work is simply a continuation of the design of the old. The ashlar work is of Birdlip, and the dressings are of Hollington stone. The new dining and billiard rooms will have mahogany panelling, mantelpieces, and doors, &c., and enriched ceilings. The general contractors are Messrs. J. Parnell & Son, of Rugby, and the architect, under whose superintendence the work is being carried out, is Mr. R. A. Briggs, F.R.I.B.A., of 12 Norfolk Street, Strand.



PHILLIMORE HOUSE, DEAN'S YARD, WESTMINSTER :  
GROUND PLAN. G. A. HALL, F.R.I.B.A., ARCHITECT.  
(For elevation see page 280.)







## ARCHITECTURE AT THE ROYAL ACADEMY: AN AMERICAN OPINION.

EXHIBITING very forcibly the *blasé* and depressed condition of English architecture, an exceptional collection of average designs fills the architectural room this year. There are few particularly bad drawings, and none that are distinctively good. And the general weariness shown in design speedily manifests itself as a bodily and mental infirmity in the spectator. It is an impressive exposition of the qualities that are least desired, and most criticised in English and American architecture. Of originality on improper lines you have a little; of originality in defensible ways you have rather less. There is, too, an amazing absence of new treatment on old lines; there is a revival of first principles in old styles, and the Gothics and the Classics armour the walls in battle array. Moreover, much of the work has been seen before, there are few new men, fewer exhibits and no models, if one excepts the two canopy designs hung on the walls. Consequently the spectator has before him an excellent review of English—and American—current practice. Sailing our small barque through the sea of mediocrity we endeavour to find the islands of Progress, and naturally discover many shoals, and not a few hidden rocks. Even those whom Americans regard as the pioneers of reform would appear to be better prophets than disciples. Mr. E. S. Prior finds refuge in Classic for his Netley Hospital laboratories (1542): Mr. Leonard Stokes takes the same theme for Oxford Schools (1527 and 1529); Mr. Ernest Newton is characteristic in many materials (1573, 1577, and 1578); and Mr. Halsey Ricardo exhibits a design (1588) for a joint railway station in India, which provides the maximum amount of inconvenience in inter-communication.

Very much more successful is Mr. Leonard Stokes' house at Ascot Heath (1528), and Mr. Walter H. Brierley shows a very satisfactory remodelling of an old mansion in his two drawings of Welburn Hall, Yorks (1576 and 1613). Mr. Roger Lofthouse has a neat design for a commercial building (1623), and Messrs. Mallows & Grocock exhibit an elaborate treatment for a formal garden (1625), a companion to that by Messrs. T. H. Mawson & Dan Gibson (1671). Both these drawings gain more by their draughtsmanship than by their architectural merit. The same may be said of Mr. Arnold Mitchell's reconstruction of Tissington Hall, Derbyshire, for the principal addition in the shape of a new library is not shown on the elevation exhibited. A small view of this mansion before alteration is thought-

fully provided, and shows that the windows and chimneys of the old part of the house have been included in the remodelling scheme. Mr. Beresford Pite exhibits a fascinating design for a memorial bridge (1672).

Messrs. John Belcher, A.R.A., T. G. Jackson, R.A., Aston Webb, A.R.A., Ernest Runtz & Co., Thos. E. Collcut, William Emerson, E. W. Mountford, F. T. Baggallay, and others, show new renderings of old work, upon which opinion has already been expressed.

The drawings of domestic work demonstrate that degree of restlessness which seems to find satisfaction in multifarious bays, gables, and complex and extravagant roofs, long and narrow windows, bedrooms in the roof, and other eccentricities that conspire against dignity and comfort. The few plans exhibited show also an absence of cupboard room which an American housewife would not tolerate. It is much to be regretted that Mr. Mervyn Macartney does not exhibit this year, as his excellent domestic designs are sadly missed.

Mention, in passing, should be made of Messrs. Brewill & Baily's Cresswell Schools (1537) and the three frames of etchings by Mr. Fred Slocombe of a house near Piccadilly, London, by Mr. C. J. Harold Cooper (1591, 1596, 1597). The Crematorium (1621) of Messrs. George & Yeates is a new departure for them, and not ineffective.

MANHATTAN.

## SCULPTURE AT THE ROYAL ACADEMY: SOME IMPRESSIONS.

It may be a long time before anything possessing the exquisite grace of Mr. Stirling Lee's "Echo" is seen in England again. The sculptor of that little figure exhibits nothing this year, and, unless it be in Mr. Goscombe John's "Joyance," there is nothing that courts comparison with it. In either case levity in the literal sense of the word is part and parcel of the conception, but what passes for lightness in Mr. John's figure is something so forced that we turn from it feeling that one's attention has been arrested for nothing. But this, although small, is, of course, a notable work, and the sculptor is one of our best.

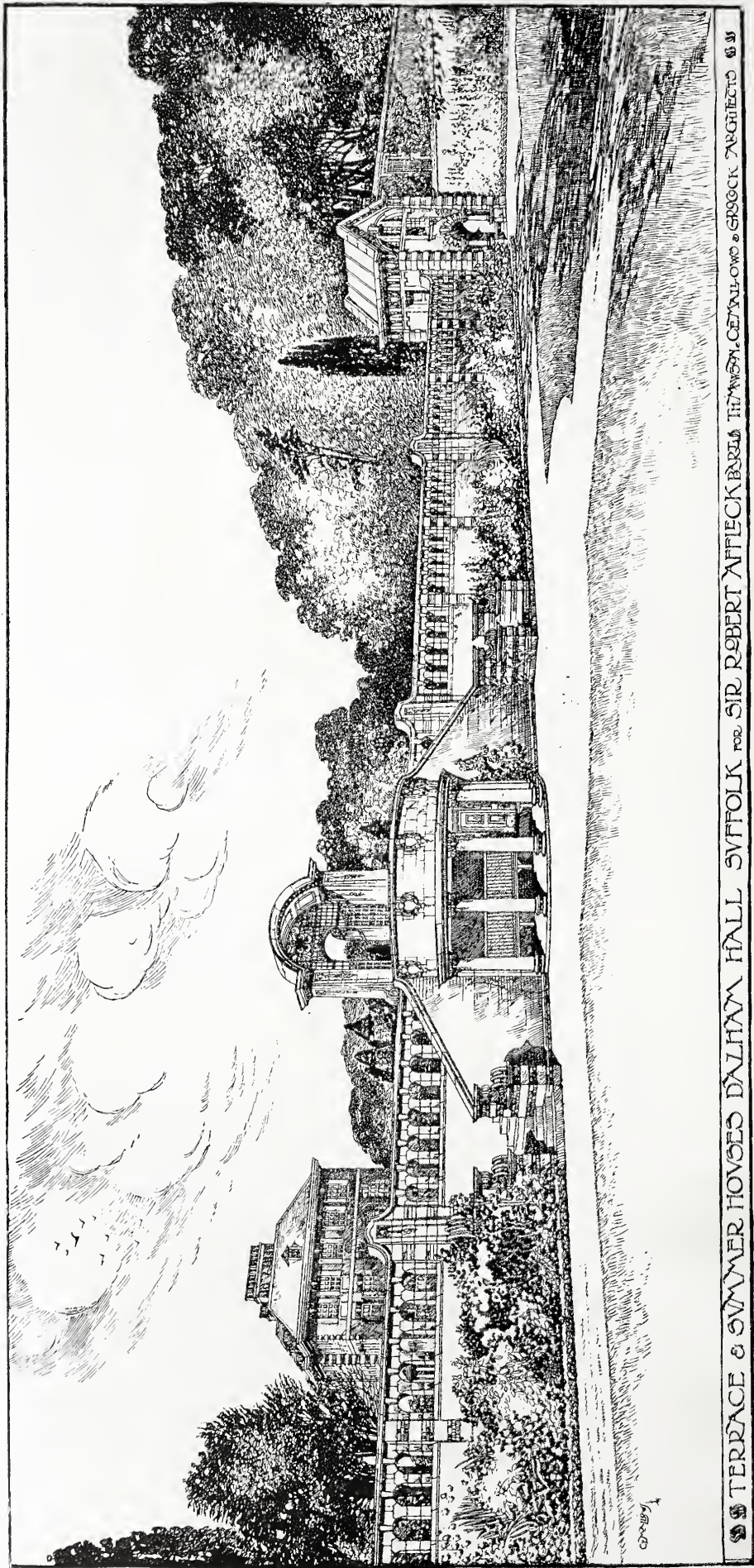
It may be maintained, if only to provoke a discussion, that the Saxon embodiment of an ideal will always weigh more in the lump than the work of a rival in France, or anyone of Latin origin, and this in spite of the fact that our ideas of perfection in form are derived from a common stock. There is clearly a race distinction which





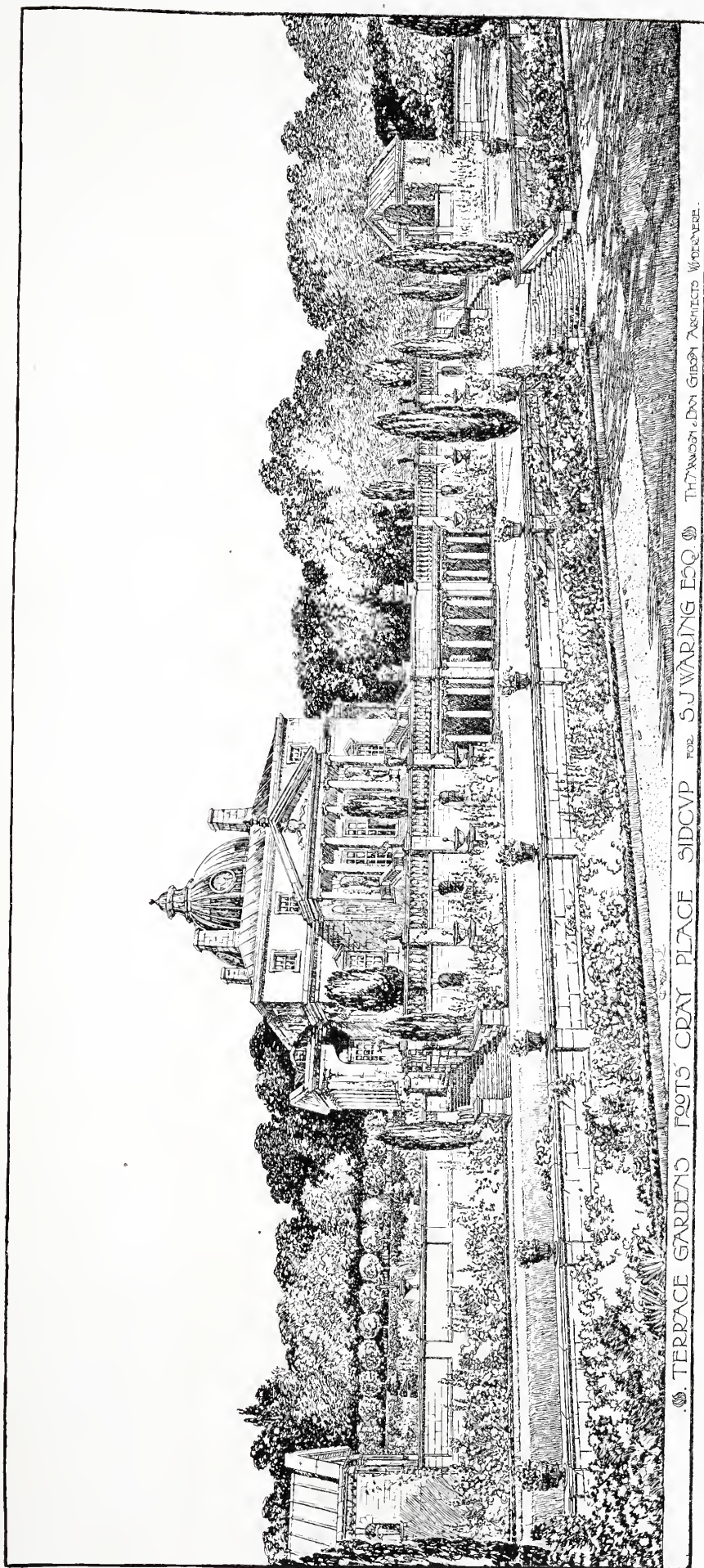
ROYAL VICTORIA HOSPITAL, BELFAST: THE WARDS FROM THE SOUTH-EAST.  
W. HENMAN AND T. COOPER, ARCHITECTS.





§ § TERRACE & SUMMER HOUSES DALHAM HALL SUFFOLK FOR SIR ROBERT AFFLECK BART. THOMSON, CEN. & LOW. GOSSEK ARCHT. 63





THE TERRACE GARDENS, FORTS CRAY PLACE, SIDCUP FOR J. J. WARRING ESQ. BY THOMAS DON GIBSON ARCHT. WRECHER.



has to be reckoned with; but this, it is thought, should help us to see what we have as our birthright, and that the guerdon of praise is for him who in the embodiment of purely English ideals is held to be most successful. In the eclecticism which tends towards a cosmopolitan idea of the figure there is certain death to an art which is nothing if not individual, for what it can do has been done in the embodiment of what are called classic ideals; ideals, that is to say, of man—mere man—in the exercise of the gifts he has had from the gods. The realisations of these conceptions came first in point of time, and are bad to beat, as we say. But are these sufficient for us with our modern ideals?

Let every man of every clime  
That prays in his distress  
Pray to the human form divine,  
Love, Mercy, Pity, Peace.

Seek love in the pity of others' woe,  
In the gentle relief of others' care,  
In the darkness of night and the winter's snow,  
With the naked and outcast seek Love there.

The author of these exquisite lines epitomises, but does not exhaust the list of our modern ideals.

There is enough in the shop windows to cure us, if cure be needed, of any excess of lust, and the sculptor or painter, whatever his faults may be, is at any rate perfectly free from the dirtiest of mental diseases, prurience; but the form, as we said, we must have. It may seem—and I think it is true—that nudity is foreign to some of our modern conceptions; not that we fear to be shocked, but because we have our ideals of draped figures, and hold that the sculptor errs who thinks to deprive us of them entirely.

An attempt has been made to follow one line of thought so far, but here we must quit it or leave the most notable work unnoticed. He who pities Mr. Onslow Ford on account of the "Wonder of Wonders" here will have to change pity for pride in his brother's work when, instead of facing the monument, he stands at the back confronting a figure which, whether representing the soul of our Queen departed, or the Mother of all mankind, is as grand in its epic simplicity as anything we need have in England. The silence speaks, the raiment speaks, leaving nothing to be explained by the usual symbols of Majesty.

The French, as the Glasgow men know, and as Fuseli said of Blake, may be "dam good to steal from" at times, but work such as this and as Mr. Thornycroft's bronze of Dean Colet, cannot fail to have the effect of confirming our faith in the resources of our own artists.

ERNEST RADFORD.

## ARCHITECTS' OWN HOUSES— I.: "WOODSIDE," CHILWELL, NOTTS: BY ARTHUR MAR- SHALL, A.R.I.B.A.

THERE is a general impression that an architect's house, built for himself to live in, should be a model establishment, showing his work at its best and with all its characteristics well defined; every detail carefully considered and worked out, with no chimneys that smoke, nor cupboards that will not shut, and neither gaping joints in the woodwork nor rattling windows. It should be a model of up-to-datedness,



"WOODSIDE," CHILWELL, NOTTS:  
FRONT ENTRANCE.

embodying all the latest and improved features of sanitary science.

However, what we may do for others who entrust their work into our hands it is not always in our power to do for ourselves. It is given to very few architects to become rich by their profession, and to those of us who are not, but who are ambitious to build for themselves, it is desirable that we should exercise the greatest care and restraint in the preparation of our plans, putting in only such work as we can afford, but letting that be of the best. We may rest assured that we are judged by the work in our own houses as we are by none other.





"WOODSIDE," CHILWELL, NOTTS: DESIGNED BY, AND THE  
RESIDENCE OF, ARTHUR MARSHALL, A.R.I.B.A.

Photo by Bedford, Lemere & Co.



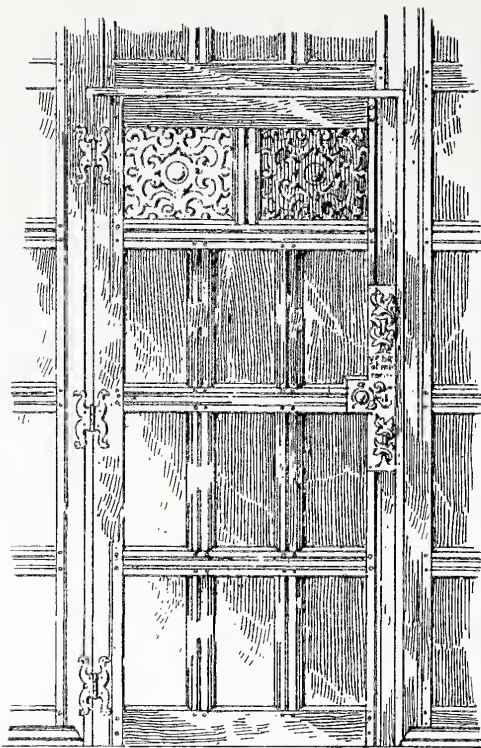
Referring to the plan, it will be seen that the house is small, containing no large rooms; nevertheless, it has the advantage of being a comfortable and cheerful home, and one that is easily worked, every care having been taken in its design to economise labour where possible.

The photograph showing the hall illustrates the general character of the work throughout. It shows a simple treatment of a plain oak-pegged panelling, oak ceiling, and floor. The fireplace is built of grey-green glazed bricks round a "well fire." I have adopted these "well fires" in all my rooms, and my experience of them is very satisfactory; they are very clean and economical in the consumption of fuel, giving off a maximum of heat, besides lending themselves to a variety of simple and artistic treatments.

The dining-room, of which an illustration is given, is also treated in wainscot oak. The large fitment occupying the whole of one side is designed to combine sideboard and bookcase, and as it reaches to the ceiling there is no chance of the accumulation of dust or "flue."

The height of these rooms is only 8 ft. 6 in., a sufficient height for rooms of those dimensions, when in the country and lighted by electricity. The comfort of them is apparent. The fireplace recess is lined with dull green glazed bricks, and the fire opening has a lintel, 2 ft. deep, of Irish green marble with a projecting shelf. The frieze or panel above, with the motto, "By things which do appear we judge amiss," is beaten in aluminium. On either side there are small painted lights representing "Architecture" and "Sculpture." Altogether the effect of this is unpretentious and good.

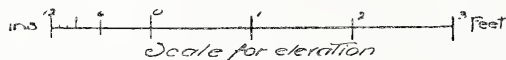
The drawing or music room, of which a view is shown, is specially designed for its acoustic qualities. The wainscoting here is American walnut, and the floor is of oak and teak blocks. A fitment, occupying the whole of one end, contains cupboards and drawers for music and odds and ends, and glazed cupboards for china



Elevation of Dining R<sup>m</sup> Door



Enlarged detail of Wainscots



"WOODSIDE," CHILWELL, NOTTS.

and *bric-à-brac*. The handles are turned out of ivory. A pretty peep of orchard is obtained through the windows in the centre, and to the left is a small bay overlooking the tennis court. The entrance lobby walls are lined with alabaster fixed with gun-metal bosses.

The kitchen, scullery, larder, and bath-room are lined with white glazed bricks, which add very much to their cleanliness and comfort. The larder shelving, wash tubs, and sinks are in white glazed earthenware.

The whole of the ground floors are formed of Stuart's granolithic stone, 3 in. thick, supported only upon  $4\frac{1}{2}$  in. corbel courses on the walls, and thus forming one slab of concrete, as it were, of immense strength, with three or four feet of space underneath. Upon these the wood blocks are laid. These are, to my mind, the most satisfactory floors one could wish for; they are damp proof, they admit of no possible chance of draught



coming through, and are proof against the depredations of mice or rats, a consideration in the country. The heating pipes to the radiators in each room are carried under these floors, and thus the air is always warm and dry. The benefit of this warm stratum of air under the floors is apparent in the comfort of the rooms in winter time.

The upstairs accommodation is limited to five bedrooms, bath-room, tank-room, and a large work-room or studio fitted up with bench for carving or *repoussé* work, drawing table, &c.

A view of one of the bedrooms is shown; it is simply treated in primrose yellow. I have in this room a little electric appliance for boiling water.

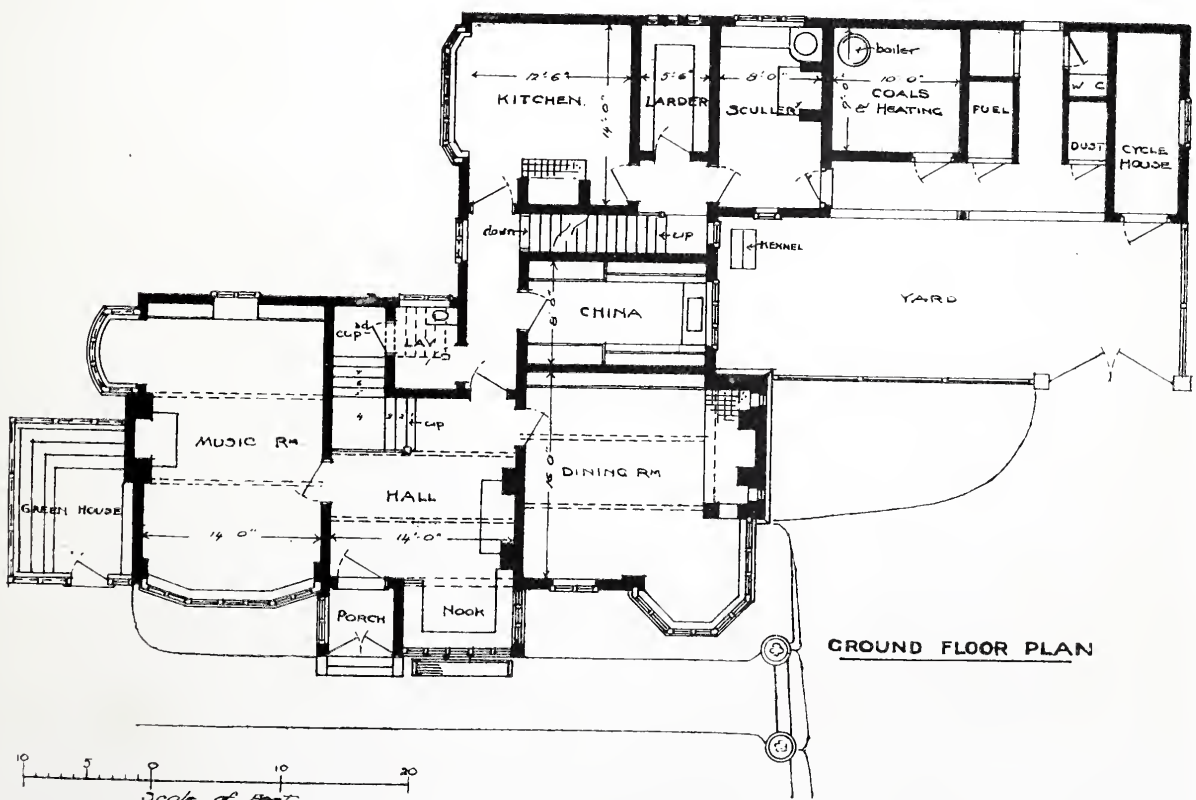
I have filled in many spare moments of my time in designing the door furniture, finger plates, and bell pushes, all of which are different, and some of them are here illustrated. The whole of the door furniture is beaten out in aluminium, and, though somewhat of an experiment, the result is very satisfactory. The effect is charming on the oak and walnut, and it has the advantage of never requiring to be cleaned; the longer it is left the better it looks. The bell pushes are all beaten copper, dulled and coloured by chemical action. The electric light shades are made of mahogany and gilded.

At the lower extremity of the land, about a hundred yards away, the well is sunk; and over

it I have built a little house which contains a six-horse-power oil engine, a dynamo, pump, and storage battery. The water is pumped from the well into a 1,000-gallon cistern in the upper storey of the house, and when filled an electric indicator causes the pump to stop working; the same running of the engine charges the battery for lighting the house. Even had they been available one is thus rendered entirely independent of outside water and light supplies, and the whole scheme works out in a very satisfactory and economical manner. I cannot too strongly recommend these little independent electric lighting plants for houses in the country; they are certainly economical, everything considered, and are easily worked.

For ventilation purposes and for cooling the rooms in summer I use electric fans about 18 in. diameter, which are portable, and can be placed in any portion of the rooms.

The drainage of a house in the country is often a source of considerable anxiety in order to make it satisfactory, and as in my case there is no system within miles to which I could connect my drains. I have resorted to a rough and ready septic system, consisting of two chambers, the fluid flowing through one into the other, leaving the solid behind, and this, through the activity of bacteria, is converted into liquid. Though I have no filter beds, this liquid when pumped up is quite transparent and inoffensive. After being in



GROUND FLOOR PLAN

"WOODSIDE," CHILWELL, NOTTS.





THE HALL : "WOODSIDE," CHILWELL, NOTTS.

*Photo by Bedford, Lemere & Co.*



A BEDROOM : "WOODSIDE," CHILWELL, NOTTS.

*Photo by Bedford, Lemere & Co.*





THE MUSIC ROOM: "WOODSIDE," CHILWELL, NOTTS.

*Photo by Bedford, Lemere & Co.*



THE DINING ROOM: "WOODSIDE," CHILWELL, NOTTS.

*Photo by Bedford, Lemere & Co.*



use three and a half years I had the tanks cleaned out, but I found it was not necessary, as there was little or no trace of solid matter, and only a thin sediment of mud about three or four inches deep at the bottom of one of the tanks.

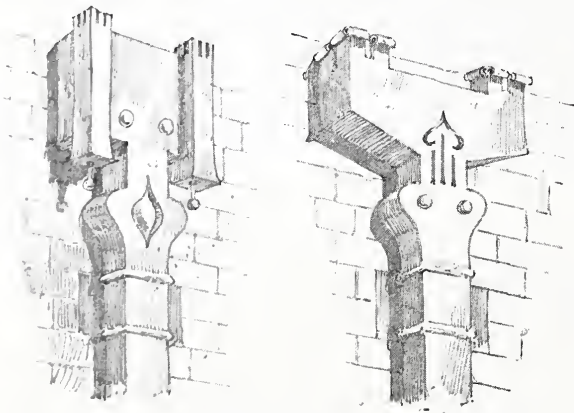
The system even in this rough form has in this case given me unqualified satisfaction, and seems to me to solve in an admirable manner the difficulties of drainage to country houses.

## THE CHURCH CRAFTS LEAGUE.

THE recent half-yearly general meeting of the League was held at the Vale Studio, Chelsea (kindly lent for the occasion by Mr. T. Stirling Lee), the Bishop of Rochester being in the chair.

The subject down for discussion was "The Importance of Reality in Art and Religion."

Canon Scott Holland, the first speaker, said that



SPOUT HEADS: "WOODSIDE,"  
CHILWELL, NOTTS.

it was important to remember that individuality in art was not a mere eccentric detachment from the spirit of the time, but was the embodiment of the feeling of the great corporate body. In the matter of Church music, much had been said by expert musicians as to the folly of having a precentor to direct the music in churches where the organist was a competent artist. But it was not as if the art was standing alone. It was called in to assist the worshippers, and therefore the precentor was, for the time being, the expert. The same principle applied to all other branches of art, and it was just this that distinguished religious art from secular.

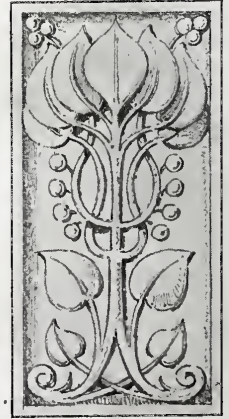
Mr. Henry Holiday dealt at length with the conditions under which the modern journeyman had to live and work. It was impossible, he said,



SUNDIAL: "WOODSIDE,"  
CHILWELL, NOTTS.

for a man to take any intelligent interest in, or to put his heart into, his work now, because the conditions of modern commercial life had converted him into a mere machine.

The Rev. Percy Dearmer, the next speaker, said that when one looked at the homes of the people one saw an utter absence of beauty—everything was shoddy and cheap. When one looked at the churches, one found much the same thing. Most of the fittings were made to look as if they had cost thrice their real price. There was an entire absence of that reserve which goes so far towards making a thing beautiful. In music the Church had formed a tradition, and many of our greatest musicians had been brought up at our cathedrals, where that art had been carefully nurtured, even in the darkest times. The result of this on the nation was striking. For every ten persons who cared for music you only found one who had any appreciation of the other forms of art.



PANELS IN SCREEN: "WOODSIDE," CHILWELL, NOTTS.  
CARVED BY MRS. ARTHUR MARSHALL.



# A NOTE ON THE BYZANTINE WORKMAN.

THE workman in the early Roman times was not generally an independent citizen, working at his own pleasure for his daily wants, but a slave either in a wealthy household or in the employ of the State. A certain number were free men, but these formed a comparatively insignificant portion of the whole body. He was, it is true, sometimes a member of a guild, but under conditions and rules which seem to have been drawn up by the State on the model of military service.

The dominant principle in the organisation of a Roman work was what we call to-day the division of labour. This principle was never applied more logically than at the Roman epoch. In a work of the Early Empire you would find as many distinct workmen as there were different operations represented.\* In a Byzantine work things were quite otherwise. You read the same

\* "L'Art de Batir chez les Byzantins," by Auguste Choisy. Chapter xv., page 173.



BELL-PUSH IN COPPER: "WOODSIDE,"  
CHILWELL, NOTTS.

Again, if the decorations of a church were so vulgar and bad that one's nerves were affected and it was impossible to worship, one was considered affected if one said so. But if the music at a church was noisy and vulgar and in bad taste one was considered to have a very plausible reason for staying away.

Mr. Halsey Ricardo said that art was a man's message to his fellow men. Every artist had to learn all that his predecessors had learned, and then go on beyond them. Thus, Mozart in one age learned all that could then be learned about music, and built up his own work on that. Beethoven in another age had gone beyond all his predecessors, and still later Wagner had done the same.

An interesting discussion followed, in which Miss Lowndes, Mr. T. Stirling Lee, and the Rev. A. W. Hutton took part, after which the Bishop of Rochester spoke briefly, and in summing up the results of the discussion warned his hearers against the danger of hopelessness in thinking of the Church's attitude to art. The meeting then closed with a vote of thanks to the Bishop for presiding, and to Mr. Stirling Lee for the use of his studio.



BELL-PUSH IN COPPER: "WOODSIDE,"  
CHILWELL, NOTTS.



name again and again in different parts of the work, and nothing indicates that the master of the works ever thought of attaching certain workmen to certain special work. The guilds, too, were on different lines; they were independent, and their rules and customs, much like those of the Middle Ages, imposed on

their members from within.\* These associations had a council composed exclusively of those who, by apprenticeship and trial, had earned the title of masters. Each society was presided over by a master workman, assisted by secretaries, who summoned the meetings. To each region or division of Constantinople were allotted a certain number of workmen drawn from the guilds to look after the fires—an indication of the social importance attached to the guilds of this time.

The workman was by no means a mere tool in

\* Choisy, page 174.



BELL-PUSHES IN BEATEN COPPER: "WOODSIDE" CHILWELL, NOTTS.

the hands of the chief builder as was the slave workman of the Early Empire. Even when Roman authority was most absolute in the East, the Byzantine workman never knew that discipline of Art which effaces from the edifice the individual trace of the workman.\* Like the workman of the Middle Ages, he had free play.

Even in the humblest work the personality of the workman is often expressed. In the British Museum a Byzantine brick stamped "XP. made by the most excellent Narsis," and a late Roman glass bears the legend, "Ennion made this. Think of it, O buyer!"†

The guilds were not only regarded as corporations of workmen; they also formed a kind of religious brotherhood, and a mutual benefit society. They had their charity box, which was very likely drawn upon by the workmen who travelled from place to place. Reference is made by Theophanes to roving Isaurian masons who tramped to Constantinople in the reign of Justinian, helped on the way by the benefit societies. In the building of Sancta Sophia Theophanes tells us that Isaurian workmen were employed in the covering of the central space; they seem to have thoroughly understood the mysteries of vault turning.‡

The term architect is frequently used by authorities on Byzantine building, but it was only applied to those who were engaged in actual building operations. Anthemius with his assistants Isidorus and Ignatius are spoken of as the architects of S. Sophia; Anthemius is specially referred to by Paulus the Silentiary as "master of many crafts," and when Isidorus was called in to a consultation for the partial rebuilding of the Greek Church it was as one of the many young craftsmen who consulted together as to the best way of repairing the damage.

G. LL. MORRIS.

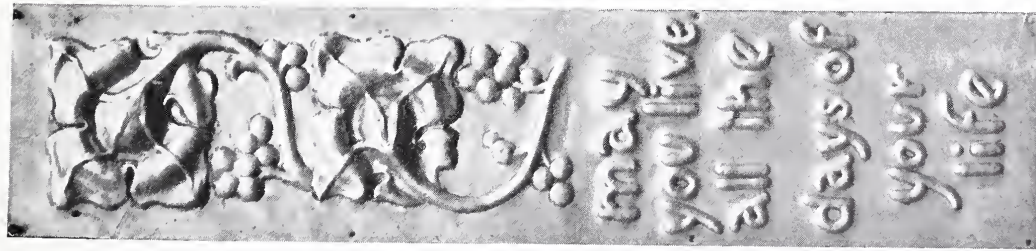


BELL-PUSH IN BEATEN COPPER:  
"WOODSIDE," CHILWELL, NOTTS.

\* Choisy, page 169

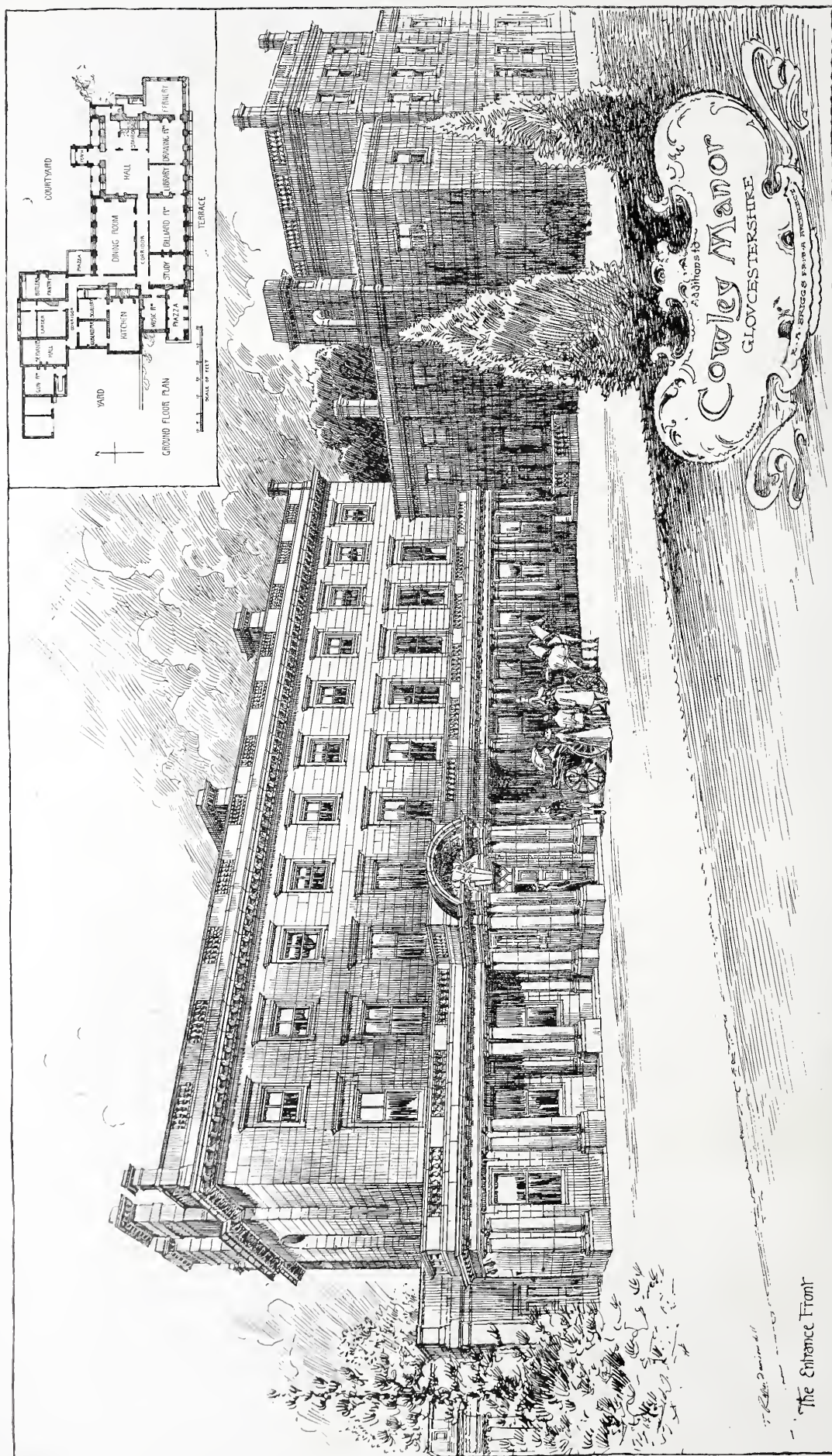
† Lethaby and Swainson.





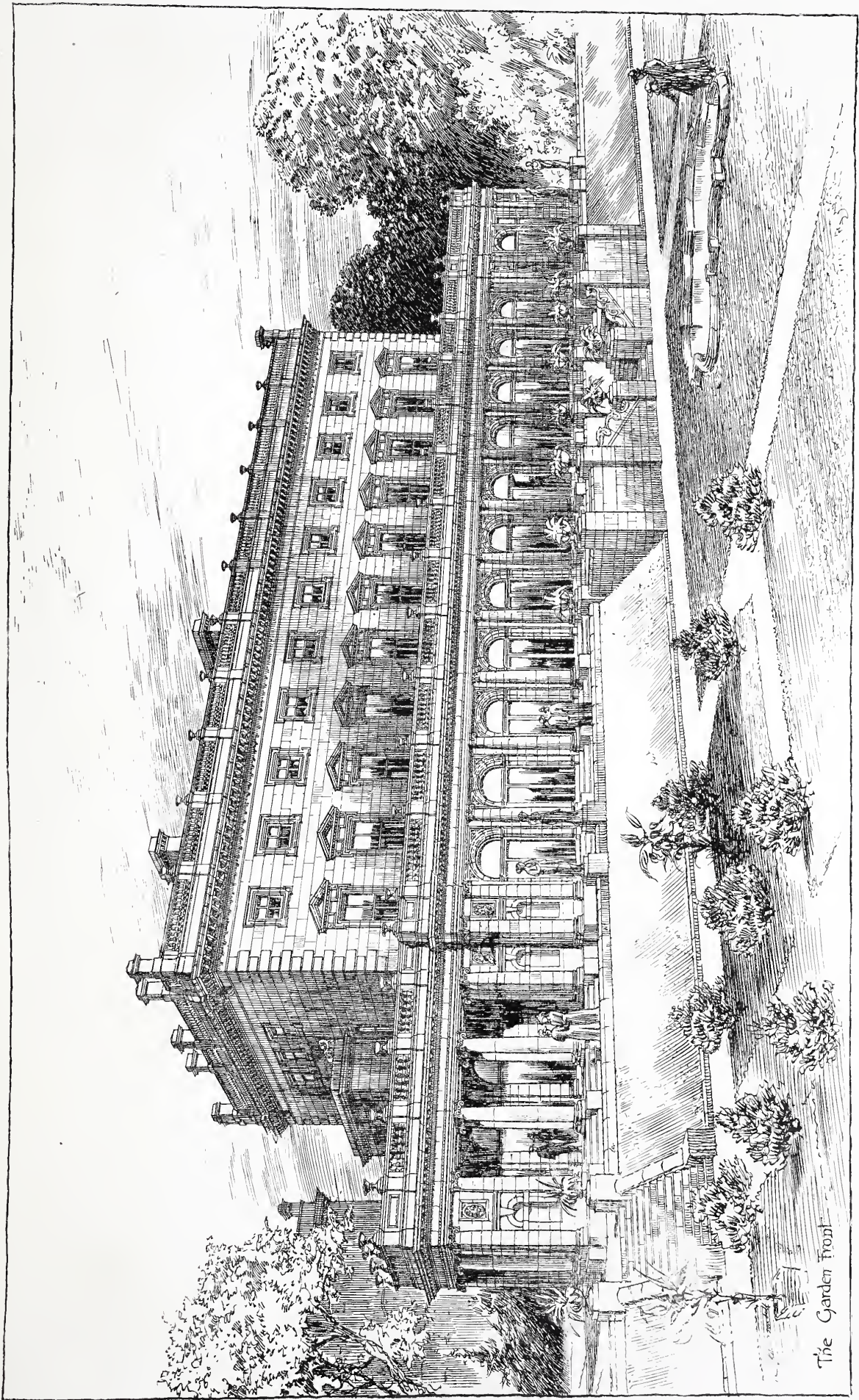
DOOR PLATES IN BEATEN ALUMINIUM: "WOODSIDE," CHILWELL, NOTTS.





For particulars see page 262.



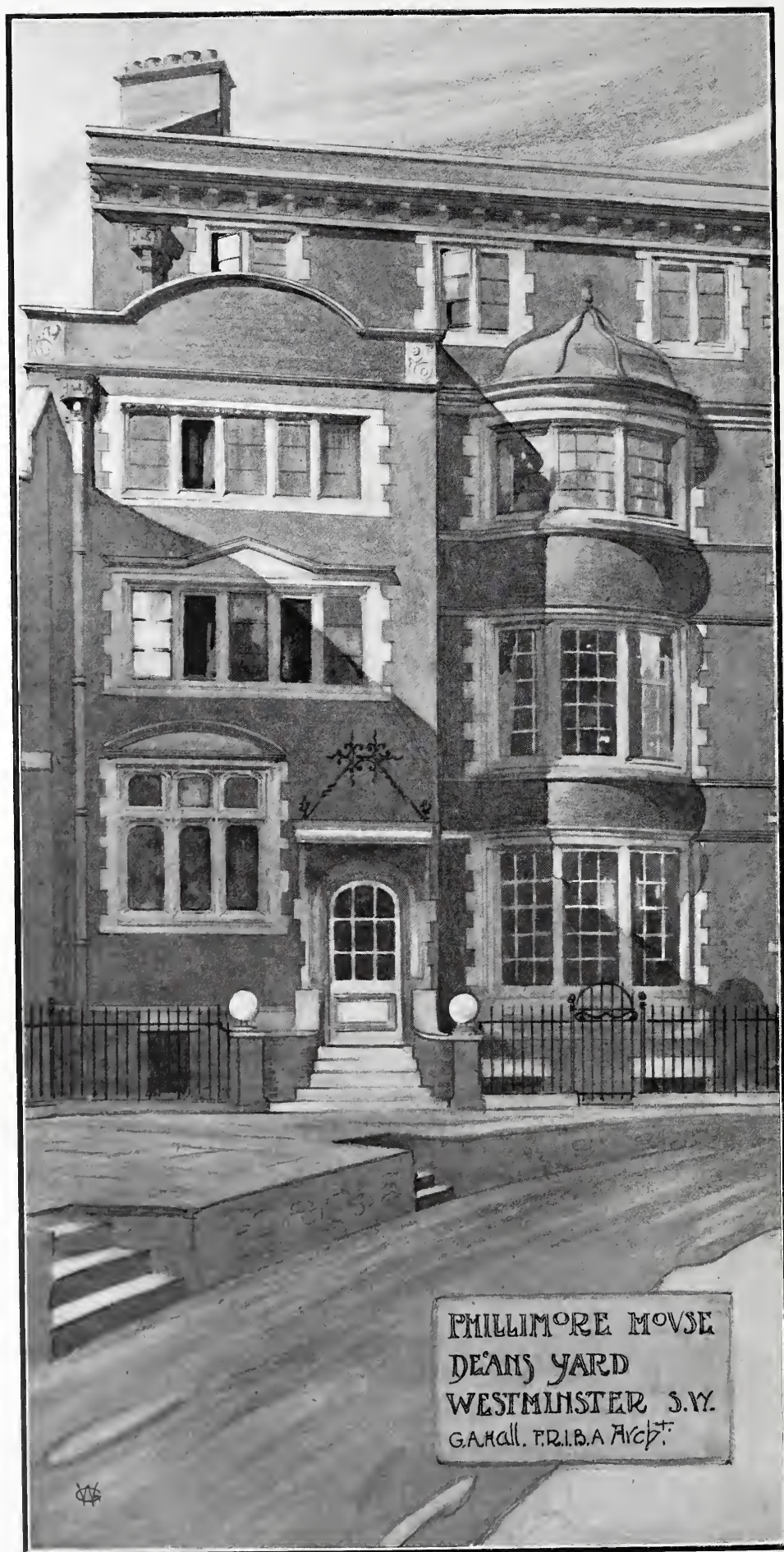


The Garden Front

ADDITIONS TO COWLEY MANOR: R. A. BRIGGS, F.R.I.B.A., ARCHITECT.

For particulars see page 262.





PHILLIMORE HOUSE  
DEANS YARD  
WESTMINSTER S.W.  
G. HALL, F.R.I.B.A. Archt.

*For plan and particulars see page 262.*



THE CHAPEL OF THE ASCENSION, BAYSWATER, LONDON.

AT this chapel is being quietly but steadily carried on a work of art decoration, so rare in these matter-of-fact days.

The chapel has been built on to the old and somewhat since disused mortuary chapel of the cemetery in the Bayswater Road.

Its existence is due to the desire of the late Mrs. Russell Gurney to provide in a busy part of

Northern Italy. The beautiful façade of the principal church of Pietra Santa, in the Carrara district, was specially noted as suggestive of the kind of design desired by Mrs. Russell Gurney. "This journey," to quote from Mr. Frederick Shields' "Story of the Chapel," "had much influence upon the views of the young and observant architect, and the result was the present edifice, in connection with which he had the difficult task of preserving the old chapel on the one side and the caretaker's dwelling on the other, the space for the new chapel being thus strictly narrowed



THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD, LONDON :  
FRONT VIEW. HERBERT P. HORNE, ARCHITECT.

Photo : H. Irving.

London a "Chapel of Rest," to be always open—and where no services would be held—but to be so embellished with paintings of religious subjects as to provide perpetual food for thought for those who might take advantage of it as a place of rest.

Mr. Herbert P. Horne (formerly well known as the editor of the *Hobby Horse*) is the architect. At Mrs. Russell Gurney's desire and expense, Mr. Horne accompanied Mr. Frederick Shields, the artist, on a tour to some of the cities in

in limitation, and its interior controlled by the imperative necessity of subjecting its design to the unbroken wall-spaces required to receive the painted subjects. That within these restraints Mr. Horne has succeeded in producing a chaste and fitting shrine will be freely admitted by all who are sensitive to simple, dignified, and refined qualities in architecture."

The only serious difference of opinion which had arisen between Mr. Shields and the architect as to the plans of the chapel was in connection



## 282 *The Chapel of the Ascension, Bayswater, London.*

with the lighting. Mr. Horne had provided for side windows, Mr. Shields strongly desired top lights. Eventually a compromise was arrived at, the windows being placed very high up along the north and south walls.

The decorations are in oil painting, and as to the reason for this we again quote the artist.

"Since it was most inexpedient, by reason of the shortness of life, to await the completion of the chapel building, and the preparation of its walls for strictly mural painting, it became necessary to decide on some medium which would allow the paintings to be carried on in the artist's studio simultaneously with the progress of the builders.

"So, after enquiry and thoughtful care, the painter decided that, all things duly weighed, oil painting, when placed in favourable conditions and carefully preserved from any form of artificial lighting, offered, in this country at least, the longest probabilities of endurance.

"But the object was kept in view to avoid anything like framed pictures, and to obtain as far as might be, by the omission of all mouldings

in the enclosing panelling, the general aspect of an unbroken wall of decoration.

"In consultation with the architect and Mr. Burke—to the help of both these friends there is much indebtedness—the plan was formed of riveting blocks of slate to the walls, leaving an air chamber behind, and then to affix the paintings to the slate with a composition of white lead, &c., after the manner practised by M. Puvis de Chavannes, at Amiens.

"Gas having proved most destructive to oil paintings, it was provided in the deed of gift that no artificial light should ever be introduced into the Chapel of the Ascension, the hours of daylight being sufficient for the purposes contemplated.

"Thus, also, with the addition of an iron door to the organ loft, every possible precaution has been taken against the calamity of fire."

When completed the chapel will be a permanent monument to the genius of Mr. Frederick Shields, and will in all probability be the finest piece of sacred art decoration of the late nineteenth and early twentieth century.

Ten years of untiring devoted labour—during



THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD, LONDON: VIEW OF THE EXTERIOR FROM THE NORTH-EAST. HERBERT P. HORNE, ARCHITECT.

Photo: H. Irving.





*Photo: H. Irving.*

THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD,  
LONDON: VIEW OF INTERIOR, LOOKING WEST, SHOWING  
THE PARTIALLY COMPLETED DECORATIVE SCHEME BY  
MR. FREDERICK SHIELDS.



which he has produced each year fully twice as many important paintings as most men do in the same space of time, and yet without the least sacrifice either of originality of thought or of highest artistic and technical quality—has Mr. Shields already spent upon the interior paintings, and almost, if not quite, another ten years will be necessary before the entire scheme is completed.

The outline of this may best be given in Mr. Shields' own words: "Upon entering the chapel the visitor is in presence of the scheme of decoration, as yet unfinished, which will be found, on facing round towards the entrance wall, to open with the creation of man by the Eternal Word (in the spandrel to the left of the organ loft). This



FRAGMENT FROM THE EXCAVATIONS IN  
THE BASILICA ÆMILIA.

is followed by the circular design in the apex, portraying the union of man and woman joining in their Creator's praise. This union is expanded by groups expressive of the purpose of holy matrimony, even that God might find that He sought in their creation, 'a godly seed,' followed (in the right spandrel) by the gracious promise of Redemption made to fallen man through the seed of woman.

The whole design is to express the eternal purpose of God's redeeming love, developing through successive dispensations, Patriarchal, Mosaic, and Christian."

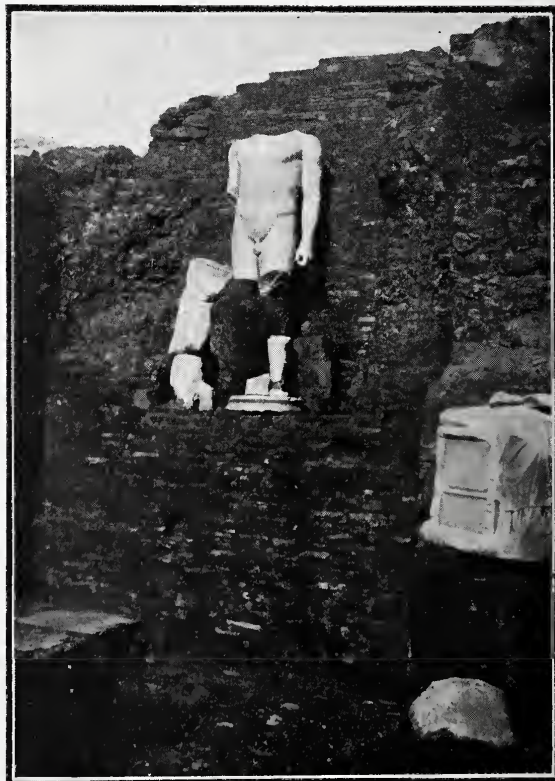
By Mr. Shields' courtesy we are able to show exterior and interior photographs of the chapel.



THE FOUNTAIN OF JUTURNA:  
THE FORUM, ROME.

## EXCAVATIONS IN THE FORUM: REPORT FOR MARCH, APRIL, AND MAY, 1901.

THE recent excavations have brought to light the celebrated fountain of Juturna, a spring used by the Romans for its healing powers. A spacious rectangular construction (*lacus*) in tufa



THE TORSO OF APOLLO IN THE PISCINA  
OF THE FOUNTAIN OF JUTURNA.

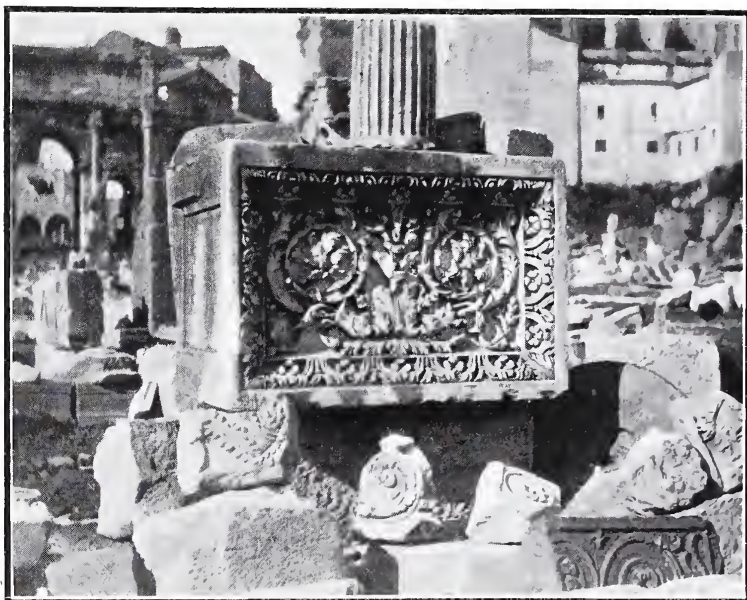




FRAGMENT FROM THE EXCAVATIONS IN THE BASILICA ÆMILIA.

work (*opus reticulatum*) of the Republican epoch encloses the spring, whose waters still gush out fresh and clear. It was called by the Ancients *Fons Juturnæ*, or even *Lacus Juturnæ*, and it was here that Castor and Pollux watered their horses when they announced the victory over the Latins at Lake Regillus. A large number of *amphoræ* have been found about the spot, proving how much the spring was in use. Juturna was the sister of Turnus, immortalised by Jupiter, and turned into a fountain; her waters, too, were used in Vesta's sacrifices close by.

Among the monuments found in the piscina enclosing the spring is



FRAGMENTS FROM THE EXCAVATIONS IN THE BASILICA ÆMILIA.



DETAIL OF CARVING FROM THE BASILICA ÆMILIA.

an altar (as above), Leda with the swan being on the face turned towards us.

The situation of the spring of Juturna was one of the principal reasons which determined the choice of the spot, where the Vestal Virgins, custodians of fire and water, preserved the sacred fire.

The spring of Juturna, moreover, was supposed to be possessed of healing powers, and fragments of statues of the gods of medicine have been found in the piscina. The Greek Æsculapius, a boy by his side holding a cock in one hand and a knife in the other, is a group in white marble. Æsculapius is draped, but headless.

Of Apollo, the Roman god of healing, there is a fine torso in Greek marble, thought to be of the time of Hadrian.

The Basilica Æmilia was founded B.C. 180. Livy says that "Marcus Fulvius made contracts for a court of justice behind the new bankers' shops." It was destroyed by fire and rebuilt in B.C. 53. In the fifth century of the Christian era it had entirely disappeared; it was reconstructed by Theodosius—tiles with his name have been found—but fragments of an architrave on which can be seen traces of the inscription which recorded the reconstruction by Æmilius Paulus B.C. 53.

MAUD BETTINGHAM.



# PICTURE EXHIBITION.

## THE NEW GALLERY.

THE exhibition of the New Gallery is one of the disillusionments the number of which increases with advancing years. Time was when one looked forward to it as one of the most interesting events of the artistic year; but the young lions no longer seem to roar so loudly as of yore, and some of the older ones appear to be losing their voices. There are few works which rise above the commonplace, beauty is for the most part conspicuously absent, and even the poses of the portraits are generally awkward and ungainly. This avoidance of beauty runs through the work of nearly all varieties of pictorial effort here; it is just as evident in the most modern intention as in that which bases itself on the conventions of periods long past, and it is a curious, but perhaps not unnatural, outcome of the demand for realism and subjects of modern life (which is commonly either ugly and squalid or meretricious and gaudy in appearance from the artist's point of view) which it has been the cue of many critics to require from the painters of the present day. Most true is it that the demand produces the supply, and here we have quantities of the product demanded which makes one wonder whether the artist's work is of any use in the sum total of human effort. And the pity of it is that a great deal is really capable craftsmanship misapplied and badly directed.

A point upon which one would like information is the functions of the consulting committee. Do they have anything to do with the selection and hanging of pictures? If they have, how is it that such pictures as Nos. 384, 352, and 381 have been hung? And, if they have not, why do they lend their names to shield a management which is capable of exhibiting these and many others only slightly less inept on the walls of an institution which has a reputation to sustain? We should also like to congratulate Mr. C. E. Hallé on the good fortune which has enabled him to have all his five pictures hung in prominent places on the line.

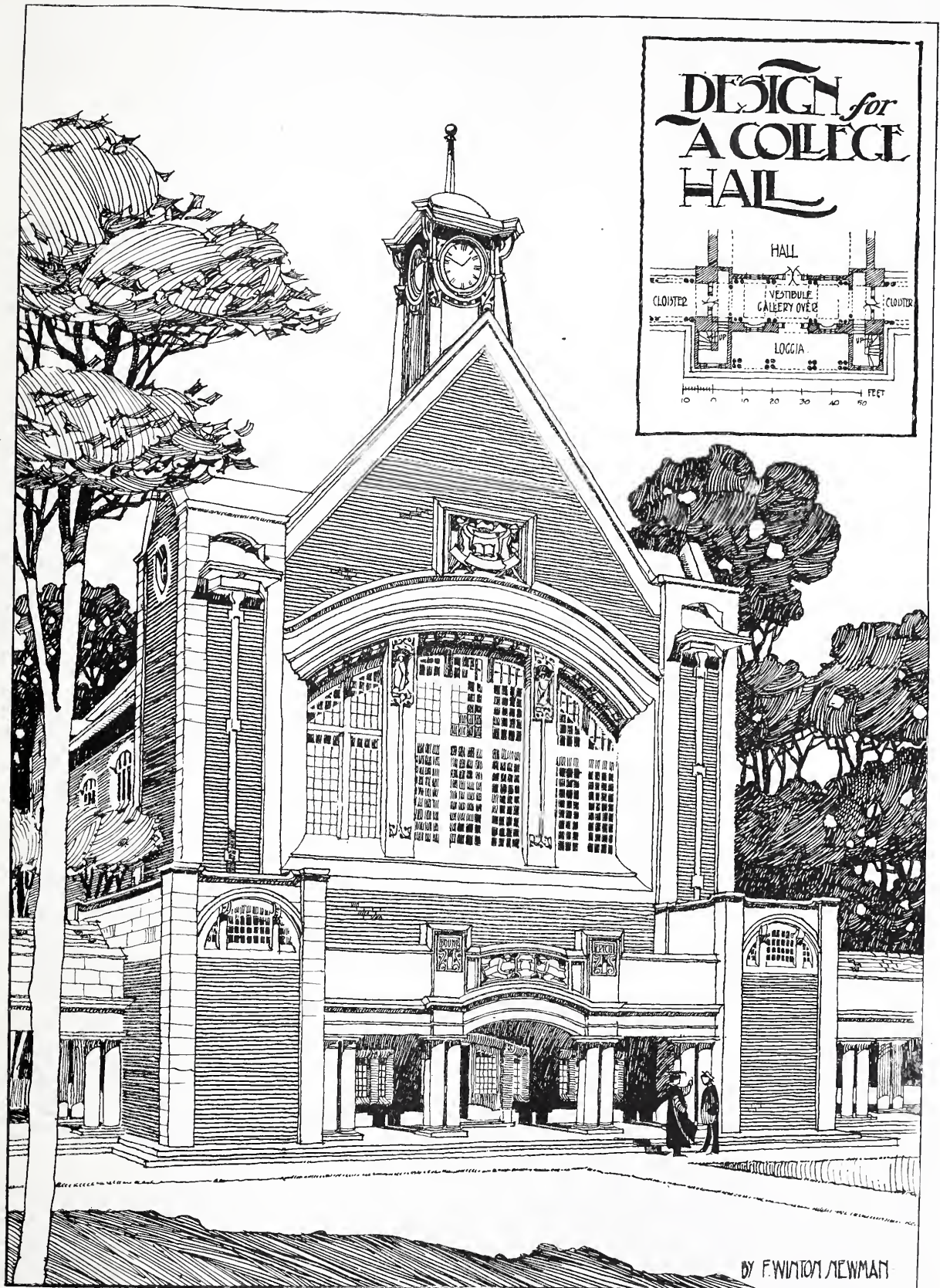
In the South room is a group of pictures which are stated in the catalogue to be painted in tempera, but several of which appear to be merely water colours with admixture of body colour. Such are Nos. 62 and 75. Among these are some in which the difficulties of the process appear to be quite conquered, such as "The Keepsake," by Miss Kate Bance, in which the green brocaded dress of the figure in front is excellently done, as well as other details; Mr. C. M. Gere's two pictures, Nos. 59 and 60, and Mr. Batten's "Mother and Child," a composition showing sweet feeling, though the child is rather unsubstantial and the blue of the mother's dress too vivid. Mr. Southall's "New Lamps for Old" shows equal command of the material, but the effect is marred by the wilful ugliness and eccentricity of the costumes, which at best suggest cinquecento figures, while a row of small heads in the background of most modern type upsets the impression entirely. Mr. Bernard Sleight's "Danaë" is robed in a brocaded dress of good design,

well executed. Mr. Crane's two works are conceived in quite a different manner, savouring of scene painting, and look rather coarse beside the other delicately finished pictures. In this room is another curious essay, the "Paolo and Francesca" of Mr. E. W. Davies, the effect of which seems to have been suggested by Blake's "Spiritual Form of Pitt guiding Behemoth," the colour being principally black, used as if glazed over gold, with great swirls of red cloud which surround the figures and form background.

Of the portraits the best are those of Mrs. Garrett Anderson by Mr. Sargent, an excellent and living head; M. Dagnan Bouveret's "Portrait," as fine in its way though with an appearance of great timidity in the work; M. B. Constant's thoroughly modelled and characteristic head of Mr. A. B. Beaumont, the background of which is very cleverly treated and focussed by the blue scarfpin, but which gives a curious impression of inequality between the two sides of the face; Mr. J. J. Shannon's groups, particularly that numbered 112; Sir George Reid's two portraits, which are both full of character; Mr. Greiffenhagen's "Mrs. Pickford Waller," and Mr. Harris Brown's "Walter Creighton, Esq.," which is well handled and very good in colour and character.

The landscapes which have merit in one way or another are more numerous, and we may mention Mr. Alfred Parson's "Rocks in the Greta"; Mr. Spenlove's "Song of Twilight"; Mr. José Weiss' "Last Glow," an effective picture of a river in shadow reflecting the sky, with a patch of pink light on chalk hills in the distance; and an even more successful sunset glow on the crest of the hill in "The Day's Requiem—Sunset, Argyllshire," by Mr. J. L. Pickering. Mr. Tatton Winter's "Whither" is reminiscent of Mason in composition, but less full of colour; Mr. Julius Olsson's "Winter Evening" is beautiful in colour and composition, the contrast between the sunlight, snow-clad hills of the distance, and the deep blue of the water in foreground between snow-covered banks in shadow is striking; Mr. W. J. Laidlay finds good colour in a moonrise over purple trees, "On Scoulton Mere"; and Mr. Adrian Stokes much the same colour in "Twilight in Trafalgar Square." But the most poetical landscapes, both in composition and general treatment, are those by Mr. G. Wetherbee. "The Pool of Diana" shows great feeling for arrangement in the lines of the tree trunks, between which the moon is rising over snowy mountains. The pool is well treated and the tone harmonious. In his other picture, "A Peaceful Glade," a grassy slope sprinkled with trees descends to a little stream, and beyond the meadows blue hills rise, making a very good upright composition. In the balcony are a few good pictures among a good deal of rubbish: Mr. T. M. Rooke's "Senlis, the Bellon Gate," Mr. P. Norman's "Whitby from the Church Steps," and Mr. A. Bell's "The Tower of S. Jacques, Bruges," may be mentioned, with Miss Beatrice Parsons' "Hail! Mary," for which room might have been found downstairs one would have thought. The decorative subject picture is weakly represented. Mr. Strudwick does but repeat his pretty mannerisms, and Mrs. De Morgan is lacking in pictorial sense, in the feeling for general





BY F. WINTON NEWMAN

F. WINTON NEWMAN, ARCHITECT.



effect, and silhouette, though much of the detail of her colour is very beautiful and distinctly reminiscent of Sir E. Burne-Jones. The only work stated to have connection with architecture is Mr. W. G. Von Glehn's "L'Enchantement de la Forêt." The colour, though not bad in itself, is so dark that it would make a hole in any wall, and the shadows from the tree trunks confuse the figures across which they fall. The sculpture does not call for remark. Of the goldsmith's work the best piece is Mr. A. Fisher's silver jewel casket with charming transparent enamels of the story of Cupid and Psyche, which is delicate in colour and good in design. The Countess Feodora Gleichen's silver cup, No. 466, is also good, the lines are graceful and the subjects chased in low relief suitable to the shape, though the stem is rather out of harmony. Mr. Nelson Dawson's case of jewellery is also good in design for the most part, and excellent in colour; but one must protest against the exhibition of No. 465, which is coarse in execution and unpleasing in design. Goldsmiths' work should be delicate and exquisite both in design and workmanship, as befits precious metal. This cup is neither. We have before remarked on the wilful brutality of modern workmanship; and it is difficult to understand on what ground studied eccentricity of form appeals to the craftsman, unless it is, indeed, the English *l'Art Nouveau*.

## BOOK REVIEW.

## INTERNATIONAL ART NOTES.

THIS publication appears to be intended principally to give information on the subject of exhibitions held in different continental art centres and similar art news to the English public. To this is added other features which the experience of certain magazines has shown to be attractive to the artistic amateur. There is an illustrated article on Clevedon and the neighbourhood addressed to the sketcher, and some drawings of old buildings in Bristol, a short account of the establishment of the Guild of Women Bookbinders, from which we learn that a year's training is considered necessary, the cost of which is fifty guineas, though it is stated that "one beautiful book, now in the possession of the King, was bound by a woman when she had only been studying for a period of four months"; and an article on Mr. C. E. Dawson's posters. The printing is good, and to those who require such a publication it may be recommended.

S. S. G.

"International Art Notes: No. 2." New Series. April, 1901.  
London: Swan Sonnenschein & Co., Ltd., Paternoster Square,  
E.C. Price 6d.



THE WEST GATE &amp; LEICESTER HOSPITAL WARWICK











GETTY CENTER LIBRARY



3 3125 00619 1650



